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DANCE OF INDIA



RASA LILA, as interpreted by Uday Shankar and his Troupe

By Courtesy of Mr. Uday Shankar

DANCE OF INDIA

By

PROJESH BANERJI, B.A., LL.B.

With a Foreword

By

UDAY SHANKAR

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To

THE DIVINE SPIRIT

Who Resides in my Heart, whom I Adore, and
who Prompts and Guides me to Appreciate a
Thing of Beauty

“The Universe has its only Language of Gesture,
it Talks in the Voice of Pictures and Dance.”

Rabindranath Tagore

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FOREWORD

It has given me a great pleasure to go through the manuscript of the present compilation, and I feel confident that a book of this kind will be of great use to all those who are interested in Indian art and culture. The book has tried to cover a vast field and tries to depict a systematic survey of the art of dancing. Till recently people have looked askance at the art of dancing, but of late it has received a great impetus and its cultural value has been felt by the educated people. Still it is sad to see that the majority have hardly enough knowledge to distinguish between the good and the bad, technique and show, mere dry science and graceful sweetness.

This work is diligently compiled and will not only be helpful to the students learning dance but also dance artists and scholars and to the public at large who have not the means to discriminate between the different types of dancing.

When I came to understand of Mr. Banerji's collection of materials and his untiring endeavour towards the codification of this branch of Indian art, I was glad to estimate the keen interest and care the educated countrymen have begun to take in

bringing the noble art to light from the darkness of oblivion, the folk-dance art from far off regions.

A book of this type will stimulate the interest in the people to understand this art, it will make them conscious of their cultural heritage and create the need for demanding good theatres, good performances and better artists. I have no hesitation in affirming that this book will satisfy to a great measure the want that is being keenly felt and will help in the revival of this traditional art.

UDAY SHANKAR

INDIA CULTURE CENTRE

ALMORA, INDIA

December 1941

PREFACE

In the beginning my intention was to write a short criticism of the existing schools and types of Indian dancing and how far they follow the codified rules and principles laid down in the ancient Sanskrit works relating to Hindu dance and drama. The Sanskrit books and translations which we have at the present age are fragmentary pieces of the actual science of fine arts which India possessed in old days, but even then the original scriptures are enough to give us an idea of our cultural heritage. Having those codifications of the Sangita Sastra as basis and making them the foundation-stone we can build up palaces. To make a thing classic, it is necessary for us to take the aid of the classic, we cannot completely delete it nor can we keep it aside ignored. In order to make our present and future productions successful and of a high order, to keep them pulsating and throbbing, and to make them permanent, we have to seek for another permanent object, and a pure, chaste, artistic and aesthetic matter is not only permanent but eternal. Ancient and modern must collaborate.

My main theme and aim in this is to show

the correct path of revival by means of criticisms not only to the Indian dancers but to all art lovers. Every Indian is an artist, a few exercise the artistic faculties, others do not.

A few of my articles and papers on this subject appeared in the leading journals and newspapers and several of my friends who are lovers of art advised me to publish a book on Indian Dance, and I also personally felt the dire necessity of such a work at a time when this particular branch of fine arts is in a flourishing stage. So, as I said before, I jotted down the scraps of my articles and wanted to publish them in a systematic chain, naming the work as "Modern Indian Dance". Eventually I thought that I could not jump over the 'ancient' to come to the 'modern'. The true modern dance being nothing but the revival of ancient dance in India, I had to trace its history. Particularly gestures and postures including 'Mudras' are the chief elements in a dance and this I have to borrow from the ancient—hence the two separate parts in the book.

I apologise to my readers who will object to inserting "Anga", "Pratyanga" and "Upanga" in Chapter II (Ancient Forms of Indian Dancing and Their Classifications) and not in Chapter IV (Gestures and Postures). I had to do it, because if the above terms are not explained, the word, "Angika", which implies a kind of dance would not be clear, though their proper place would

have been Chapter IV.

It is impossible to deal exhaustively with every particular branch of dancing e.g., gestures and postures with their subdivisions, viz., Karanas, Angaharas etc. on account of the vast field to be traversed, so I hope to be excused for narrating them in a short compass and at places only mentioning the names of a few of them.

The existence of the present book is entirely due to my friend, Mr. A. K. Seyne, Librarian, Public Library, Allahabad, a person of high taste and culture, who was the first man to infuse in me the idea of compiling a systematic survey of this noble art. I am indebted to him and ever grateful for the pains he has taken to hand over to me his collection of paper cuttings, informations and illustrations for my use and for suggesting books on the subject. Not stopping there he went further to introduce me to the publishers and took keen interest to see that the book was worthy of the subject.

I owe my gratitude to my revered father, Mr. K. C. Banerji, who helped me in every step, correcting the manuscript, giving me new ideas and always making suggestions and showed me the path to put in some novelty and a critical and analytical way of judgment. I got help from him in translating the Sanskrit Slokas as well.

My thanks are due to my younger brother, Mr. N. Banerji for drawing the hand gestures

and the figures of the Karanas. He took much pains and care and without him, I am sure, the book would not have come into formation.

My thanks are again due to another brother of mine, Mr. R. C. Banerji, M.Sc., for always making suggestions and giving critical views and estimations.

I am deeply grateful to Mr. Rajendra Shankar for sincerely helping me by supplying the picture on the frontispiece, to Mr. Uday Shankar for kindly writing the 'Foreword' and to Mlle. Simkie for allowing me to publish her photograph on the cover.

I am again thankful to my uncle, Mr. S. N. Banerji for correcting the typed manuscript of Part II, and lastly to my publishers "Kitabistan", who always manoeuvred me to make the production highly artistic and for their untiring diligence and care.

PROJESH BANERJI

October 12, 1941

CHAPTER I

ORIGIN AND HISTORY OF DANCING

Dancing is the rhythmic physical movement prompted by feelings and emotions. The rhythmic movement may be of any or all parts of the body in accordance to some scheme. The rhythmical movement is spontaneous in many animals and human beings. The peacock dances to the clouds, birds dance in a group, elephant dances in the jungle to please his mate, so the bear and the snake dance to music, or the latter when fascinating its prey a "dance macabre". Every beast and human being dances to express the innermost passions. All these are simple rhythmic movements without any scheme and may be classed as a natural outburst of dance instinct. We are aware of the dances of the savages and aboriginal tribes in different parts of the world. They dance the war dance, the dance of joy and energy and also the dance of nature to propitiate the divinities in the sun, the water, the wind and also to be helped by the celestial bodies for the progress and growth of their crops. Funeral dances are still performed by the Negroes, Eskimos and the aborigines of

South America.

Records of the most ancient astronomical dance to inspire a feeling of harmony of the revolutions of planets with their influence on human life can still be found in Egypt. The Egyptian priests danced round an altar regarded as the Sun in the cult of Isis, and also round the bull Apis, symbol of life-giving principle. They were so advanced at that time that they formed their own orchesography and invented notations to indicate their dances. Due to slow evolution in civilization we do not find people in modern days dancing a savage dance to give vent to their feelings and emotions, but dancing is now-a-days practised as a social pastime.

There are three essential features in a dance. (1) A spontaneous movement of the muscles and limbs under the influence of some strong emotion, feeling or passion, such as joy, pleasure, anger or religious exaltation; (2) pleasure derived both by the dancer and the spectator due to a definite combination of such graceful movements and lastly (3) the vivid representation of emotions in other people except the dancer due to such careful trained movements.

The date of reformed and polished dance in the annals of history of India is rather controversial. Dance as an art came into existence with the growth of human society and civilization. It is also controversial which of the countries of the

world was the most civilized and first to obtain this exalted position. But undoubtedly Indian civilization is very old and ancient if not the oldest. Hindu civilization can easily be dated before the creation of Rig Veda. The historians are of opinion that the Rig Veda was composed before 1500 B. C. Mention has been made of dance and musical instruments such as Mridanga, Vina, Bansi, Damaru etc. in Rig Veda. In Sayan's commentary of Rig Veda we find these renderings:—'Nrityamano Amritah' (Rig. 5-33-6) for dancing gods, or 'Jagama Nrityatey' (Rig. 10-8-3), 'Nartanaya Karmani Gatra Vikshepaya', bodily movements in order to dance, or 'Nritava' (Rig. 8-20-22), 'Nrit-yanta' for when dancing. It would not be wrong to conjecture that during Rig Veda period dancing was not practised as an art but only as an outburst of emotion.

We find a detailed account of the codification of this art in several old Sanskrit books which may be named according to the priority of the period as they had been written; Nandikeshwara's *Abhinaya Darpana*, Bharata *Natya Shastra*, Sangit Ratnakara, Dhananjaya's *Dasharupa* etc. All these books give more or less the same account of the origin of Sangita as will be found from the following translations of the Slokas.

Abhinaya Darpana:—In the beginning Bramha gave the *Natya Veda* to Bharata. Bharata together with groups of *Gandharvas* and *Apsaras*

performed Natya, Nritta and Nritya before Shiva. Then Shiva having remembered his own majestic performance (dance) caused Bharata to be instructed in that (art) by his attendants (ganas). And before this on account of his love (to Bharata) he gave to the latter instructions in 'Lasya' through Parvati. Having learnt Tandava (dance) from Tandu, sages spoke of it to mortals. Parvati on the other hand instructed Usa, the daughter of Bana in Lasya (dance). The latter taught (the art) to the milk-maids of Dwarika, and they taught this to women of Saurastra, who (in their turn) taught it to women of other countries. In this manner this (art) was traditionally handed down, and has come to stay in the world.¹

१ नाट्यवेदं ददौ पूर्वं भरताय चतुर्मुखः ।
 ततश्च भरतः सार्धं गन्धर्वाप्सरसां गणैः ॥
 नाट्यं नृत्तं तथा नृत्यमग्ने शम्भोः प्रयुक्तवान् ।
 प्रयोगमुद्धर्तं स्मृत्वा स्वप्रयुक्तं ततो हरः ॥
 तण्डुना स्वगणाग्रण्या भरताय न्यदीदिशत् ।
 लास्यमस्याग्रतः प्रीत्या पार्वत्या समदीदिशत् ॥
 बुद्ध्वाऽथ ताण्डवं तण्डोर्मत्येभ्यो मुनयोऽवदन् ।
 पार्वती त्वनुशास्तिस्म लास्यं वाणात्मजामुषाम् ॥
 तथा द्वारवतीगोप्यस्ताभिः सौराष्ट्र्योषितः ।
 ताभिस्तु तत्तदेशीयास्तदशिष्यन्त योषित ॥
 एवं परम्पराप्राप्तमेतल्लोके प्रतिष्ठितम् ॥

Natya Shastra—Bharata having got the knowledge of Natya Shastra from Bramha showed it to Trinetra (Shiva), who called Tandu and gave Bharata further instructions.¹

Raja Sourindra Mohan Tagore quotes—Then Bramha evolved the fifth Veda out of the four existing Vedas which was originally practised by Indra. Bramha gave its name as 'Natya Veda' and instructed Bharata who gave performance before Shambhu or Shiva.²

Accounts of Hindu dancing gods and goddesses, Gandharvas and Apsaras are met with generally in Hindu mythology and old frescoes and statues of beautiful dancing poses are still in existence in abundance both in and out of India. Thus we find that Indra had both male and female artists in his court. Some of them are:—(Mahabharata)

¹ नाटचयास्त्रं प्रवक्ष्यामि ब्रह्मणा यदुदाहृतम् ।

नाटयं संदर्शयामोऽत्र त्रिनेत्राय महात्मने ॥

ततस्तप्तुं समाहृय प्रोक्तवान् सुरसत्तमः ।

प्रयोगमङ्गहाराणामचक्ष्व भरताय वै ॥

(Chap. I, Sloka 1, 1st line, Ch. IV, Sloka 5, 2nd and 3rd lines, and Ch. IV, Sloka 17, 4th line).

² इहानुक्रियते ब्रह्मा शक्रेणाभ्यसितः पुरा ।

चकाराकृष्ण वेदेभ्यो नाटयवेदञ्च पञ्चमम् ॥

भरताय ददौ पूर्वं नाटयवेदञ्चतुर्मुखः ।

स नाटयनत्यगीतानि शम्भोरग्रे प्रयक्तवान् ॥

Male artists: Tuniburu, Bhimsen, Ugrasen, Urnayu, Anagh, Gopati, Dhritarashtra, Suryabarcha, Yugap, Trinap, Karshni, Nandi, Chitraratha, Salishira, Paryanna, Kali, Narada, Sadhdha, Brihadhdha, Brihak, Mahamana, Karal, Brahmachari, Bahuguna, Suvarna, Viswabasu, Sumanyu, Suchandra, Sharu, Haha and Huhu. Female artists: Anuchana, Anavadya, Gunamukhya, Gunavara, Adrika, Soma, Mishrakeshi, Alambusha, Marichi, Shuchika, Vidyutparna, Tilottama, Ambika, Lakshana, Khema, Devi, Rambha, Manorama, Asita, Subahu, Supriya, Subapu, Pundarika, Sugandha, Surasa, Pramarthini, Kamya, Sharadwati, Menaka, Sahajanya, Karnika, Punjikasthala, Ritusthala, Ghritachi, Vishwachi, Purvachitti, Umlocha, Pramlocha, and Urvashi. They all danced and the last eleven also acted in the opera and the chorus.

Shiva the cosmic dancer

Shiva is the first dancer according to Hindu conception. "A great motif in religion or art, any great symbol becomes all things to all men; age after age, it yields to men such treasure as they find in their own hearts," (A. K. Coomarswamy: 'The Dance of Siva', p. 56) and so Shiva's dance as handed down to the Hindus is something super-excellent and super-beautiful.

The images of Shiva are divided into four classes, (1) The Samhara Murty (destructive

aspect), (2) Dakshina Murty (Yogic Aspect), (3) Anugraha Murty (boon-giving aspect), and Nritta Murty (dancing aspect). It has been attributed by some that Nataraja (Shiva) gave expositions of one hundred and eight modes of dances covering the Angika, Vachika, Aharya and Sattwika. His gestures are the world processes, his speech is the entire language and his costume is the moon and the stars. We bow to that Sattwika Shiva (Sattwika to be explained later).¹ The final is the depiction of Sattwa Guna which is the highest of the qualities. He is the embodiment of music also, specially of Tala or timing in music.

His name Nataraja means the king of actors and dancers. The United Provinces developed the idea of Shiva as a Yogi and philosopher, Bengal as destroyer and Southern India as Nataraja. The colour of Nataraja is white. According to existing literature we come across Shiva's dance in seven different forms:—(i) Ananda Tandava or the joyous dance, (ii) Sandhya Tandava is the evening, (iii) Kalika Tandava is the slaying of demons of evil and ignorance, (iv) Tripura Tandava is the slaying of demon Tripura, (v) Samhara Tandava is the dance of destruction. There are two other

¹ आद्विगकं भुवनं यस्य वाचिकं सर्ववाङ्गमयम् ।

आहार्यं चन्द्रतारादि तं नुमः सात्त्विकं शिवम् ॥

dances which are not the solo ones of Shiva but with his consort Parvati. These are (*vi*) Gauri Tandava dance with Gauri and (*vii*) Uma Tandava dance with Uma.

Shiva Pradosha Stotra narrates the Sandhya Tandava as follows:—"Placing the mother of the Three Worlds upon a golden throne, studded with precious gems, Shulapani dances on the heights of Kailasa, and all the gods gather round Him. Saraswati plays on the Vina, Indra on the flute, Bramha holds the time marking cymbals, Lakshmi begins a song, Vishnu plays on a drum, and all the gods stand round about: Gandharvas, Yakshas, Patagas, Uragas, Sidhdhas, Sadhyas, Vidyadharas, Amaras, Apsarasas, and all the beings dwelling in the three worlds assemble there to witness the celestial dance and hear the music of the divine choir at the hour of twilight (Sandhya).¹

१ कैलासशैलभुवने त्रिजगज्जनित्रीम्,
गौरीं निवेश्य कनकचितरत्नपीठे ।
नृत्यं विधातुमभिवाच्छ्रुति शूलपाणौ,
देवाः प्रदोषसमये नु भजन्ति सर्वे ॥४॥
वाग्देवी धूतवल्लकी शतमुखो वेणुं दधत् पद्मज—
स्तालोनिद्रकरी रमा भगवती गेयप्रयोगान्विता ।
विष्णुः सान्द्रमृद्गवादनपटुर्देवाः समन्तात् स्थिताः
सेवन्ते तमनु प्रदोषसमये देवं मृडानीपतिम् ॥५॥
गन्धर्वव्यक्षपतगोरगसिध्यसाध्या

In the picture of the above dance, Shiva is two-handed and the co-operation of the gods is in a position of a chorus. There is no demon trampled under Shiva's foot.

The Tandava dance of Shiva with Gauri or Uma belongs to His Tamasic aspect as Bhairava or Vir Bhadra. It is performed in cemeteries and burning grounds, where Shiva is ten armed and both Shiva and Uma are accompanied by troops of capering imps. This dance sometimes of Shiva and others of Parvati is interpreted in Saiva and Sakta literature in a most profound and touching sense.

Shiva does not merely destroy the heavens and earth at the close of a world cycle, but the fetters that bind each separate soul. The burning ground is not the place where our earthly bodies are cremated but the hearts of His lovers and worshippers laid waste and desolate. The place where the ego is destroyed signifies the state where illusion and deeds are burnt away that is the crematorium where Nataraja dances.

The Nadanta dance of Nataraja before the Sabha in the golden hall of Chidambaram or Tillai,

विद्याधरामरवराप्सरसां गणाश्च ।

येऽन्ये त्रिलोकनिलयाः सहभूतवर्गाः

प्राप्ते प्रदोषसमये हरपार्श्वसंस्थाः ॥६॥

शिवप्रदोषस्तोत्राष्टकम् ।

the centre of the Universe, first revealed to gods and Rishis after the submission of the latter in the forest of Taragam, is related by Havell as follows:— “Once upon a time Shiva disguised as a Yogi, came to a forest hermitage to argue with certain Rishis who held heretical doctrines. He easily defeated them in argument and they in a rage tried to destroy him by black magic, first by creating a fierce tiger in the sacrificial fire. Shiva seized it in its spring, stripped off its skin with the nail of his little finger and wrapped it as a garment about his loins. Then they created a venomous serpent which Shiva took and wreathed as a garland round his neck and began to dance. Next an evil spirit shaped like an ugly dwarf rushed out of the fire. But Shiva crushed it under his foot, broke its back and then resumed his triumphant dance, the dance of the cosmic rhythm with all of the Devas and all of the Rishis as witnesses.” A similar story is elsewhere related about an elephant; and these legends account for the elephant or tiger skin, which Shiva wears. It is what is known as Gajasurabhadha.

A legend goes that once there was a dispute between Shiva and Kali as who was the better dancer. Shiva danced and Kali successfully followed him. On perceiving that Shiva would be defeated, he lifted one of his legs on the top of his crown and began dancing. Kali was modest enough and stopped following her husband there, so Shiva was acknowledged as the champion dancer.

by the gods. This particular dance was known as Urdhava Tandava.

There is also the dual aspect of Mahadeva. Mahadeva's half is Uma and he is known as Ardhanarishwara. He is four armed in this image.

Now to summarise the whole interpretation we find, the essential significance of Shiva's dance is threefold: First, it is the image of his rhythmic play as the source of all movement within the cosmos, which is represented by the arch; secondly, the purpose of His dance is to release the countless souls of men from the snare of illusion; thirdly, the place of the dance Chidambaram, the centre of the Universe, is within the heart.

The entire conception of Shiva's dance can be attributed to the Shaivaites of South India concentrating upon the image of Nataraja at Chidambaram and most of the literature on Shiva's dance that we come across is in their own language, but the whole idea is confined in one single Sanskrit Stotra attributed to Ravana.¹

Shiva's dance is Tandava, energetic and virile. The dance represents the God's five activities,

¹ जटाटवी गलज्जल प्रवाह पावित स्थले ।

गलेऽवलम्ब्य लम्बितां भुजंग तुड्ग मालिकाम् ॥

डमड् डमड् डमड् डमन्निदानवड्डमर्वयम् ।

चकार चण्डताण्डवं तनोतु नः शिवः शिवम् ॥

रावणकृत शिवताण्डव स्तोत्रम् ।

Panchakritya viz., (1) the creation and evolution (Shrishty), (2) maintenance and preservation (Sthity), (3) destruction and involution (Samhara), drawing again into his own self, (4) embodiment of souls (Tirobhava) and (5) their release from the cycle (Anugraha). These separately considered are the activities of the deities, Bramha, Vishnu, Rudra, Maheshwara and Sadashiva. The Damaru or drum in his upper right hand stands for creative sound, the fire in the upper left hand for destruction, the 'pataka' hand which is the lower right is for victory and the lower left hand which depicts the pose of Abhaya Mudra is for boon, peace, contentment and maintenance. The foot held aloft gives release. The cosmic process of creation and destruction, manifestation and non-manifestation, the worldly evolution and change are fundamentals in Hindu theology and Shiva's dance is the depiction of the same.

In this symbolic dance the five activities mentioned above are represented. The first movement is that of creation. Shiva danced and the very first rhythm of his dance produced this Universe. The second rhythm is that of preservation. By its rhythm the equilibrium of the Universe is preserved. The third one is that of destruction. By its rhythm, the living are destroyed and things yet unborn are made to appear. The fourth movement is that of embodiment. The rhythm produced by this movement embodies in itself things real and unreal (like

illusions), things of past, present and future. The fifth and last one is that of release. The rhythm produced is just opposite the one produced by the first movement. It enables living things to attain complete salvation or Nirvana.

"The Nataraja type is one of the great creations of Indian art The movement of the dancing figure is so admirably balanced that while it fills all space, it seems nevertheless to be at rest."¹ The grandeur of the conception of Shiva as a cosmic dancer is a synthesis of science, religion and art. The ancient artists and Rishis whose production is this aesthetical and beautiful imagination of a dancing deity can be well placed as the greatest artists. The philosopher, the lover and the artist of all ages and climes can find the highest and sublimest food from this conception. The idea is so great and high that the artists are unable to reach the summit, what to speak of improving or adding. This dancing image must appear supremely great in power and grace to all those who have striven in plastic forms to give expression to the intuition of life.

Dance of Kali

Kali is the consort of Shiva and possesses many names of which Parvati is one. Her dancing achievements as Parvati have been enumerated above.

¹ A. K. Coomarswamy: History of India and Indonesian Art.

In a picture Kali is always seen dancing on the prostrate body of her husband with long and flowing hair and red protruding tongue, a garland of human heads dripping blood hung round her neck and an apron of human heads wrapped round her waist. None can explain this dance of Kali better than Sir John Woodroffe, the reputed author of many Tantrik works. "The scene of the dance is the cremation ground, amidst white sundried bones and fragments of flesh, gnawed and pecked at by carrion beasts and birds. He, the heroic worshipper (viz., Sadhaka) performs at dead of night his awe-inspiring rituals. Kali is set on such a scene, for She is that aspect of the Great Power, which withdraws all things unto Herself at and by the dissolution of the Universe. He alone worships without fear who has abandoned all worldly desires and seeks union with Her as the One Blissful and Perfect Experience. On the burning ground all the desires are burnt away. She is naked and dark like a threatening rain-cloud, for She who is herself beyond mind and speech, reduces all living things into that worldly nothingness which, as the void (Sunya) of all which we know, is at the same time The All (Purna) which is Light and Peace. She is naked being clothed in space alone (Digambara) because Great Power is unlimited. Further, She is herself beyond 'Maya', that power of Herself with which She creates all Universe. She stands upon the white corpse-like (Shavarupa) body of Shiva.

He is white, because He is the illuminating (Prakasha), the transcendental aspect of Consciousness. He is inert because He is the Changeless aspect of the Supreme and She is apparently the Changing aspect of the same, being Twin aspects of the One who is Changeless and exists as Change."

The pre-Aryan God and his consort who dwelt on mount Kailasa have evidently been merged into Shiva and Parvati of the Tantrik literature. Parvati has multifarious manifestations as Kali, Tara, Dhumawati, Dakini or Chhinnamasta etc. and has always been described as one or other dancing aspects. Shiva has also been described as dancing sometimes on the burning ground or in company with his Ganas or Parvati or before Parvati. In Shiva's dance we come across the Raudra Rasa but very seldom the Bibhatsa Rasa. But in Kalika dance in many instances the Bibhatsa prevails. In the Tamil literature of South India we find much prominence has been given to Shiva as Nataraja, and Chidambaram has been given a very high place as a sacred Tirtha. It is very difficult at this distant time to fix exactly whether the Shaiva cult existed in South India prior to the Shakti cult of the Northern India or the introduction of the Tantras. If a careful deduction is drawn from the existing Sanskrit texts, it is very probable, nay, almost certain that the Shaiva cult was introduced in South India after the spread of the Tantrik religion in Northern India and as is natural with the dogma

of every religion, the Shaivaites attributed higher position to Mahadeva as Nataraja.

The Bibhatsa aspect of Kali's dance is well described in the Dhumawati Stotram as follows:— She who is slim in body draws in the contents of Asuras heads in her capacious mouth and chews the bones with a vigorous sound and keeps on dancing to the sound of Damaru and anklets. With all sorts of grimaces she puts her hand into the intestine of Asura and laughs a shrill laugh.¹

Even after this horrible aspect the Bhaktas have described the Devi as follows:—The Sadhaka says that in this destructive aspect “O, Bhadra-kali, give me bliss.”²

Contrary to the above dancing aspects She is also described as dancing the Shanta Rasa and in many instances as a superb dancer and as a Maha-bhramari. She dances at the beginning of a drama

¹ क्षुत्क्षामा भीमवक्त्रे दनुजपतिशिरःश्रेणिमक्षिप्य लोला
चर्वन्ती चास्तिखण्डं प्रकटकटकटाशब्दमुग्रं कृशाङ्गी ।
नित्यं नृत्यप्रसक्ता डमरुडिमडिमान् स्फारयन्ती मुखाब्जैः
पायान्नश्चण्डिकेयं भमभमनभमा जल्पमाना भवन्ती ॥३॥
श्रूभड्गीभीमवक्त्रा जठरहृतभुजं भीषणं तर्पयन्ती
चण्डा स्फेकांरकारा टकटकितहसा नादसंघटुभीमा ।
लोलामुण्डाग्रमाला ललहलहलहा लोललोलोग्रवाचम्
चामुण्डा चण्डमुण्डं मटमटमटिं चर्वयन्ती पुनातु ॥४॥
² संहारे धारयन्ती ममहरतुभयं भद्रदा भद्रकाली ॥५॥

to the plaintive rhythmical and slow accompaniment of Mridanga where Tals are uttered by the consorts and daughters of the Devatas and Turaga sings a soul arresting song. There is a vigorous applause of "Jai, Jai" which pervades through the Universe and the sound of Her Nupura charms the Lord of the Universe. She also takes part in the drama by singing her sweet songs.¹

The conception of Kali is peculiar to Bengal and the Bengali poets Ram Prasad and others often sing Shyama songs and depict her as a great dancer. They compare the burning ground to the human heart in which the deity dances Her eternal dance, where the heart has become the burning ground by means of renunciation. Shiva is known as Sudalaiyadi and the same name can also be ascribed to Kali. Originally Kali's dance must have been orgiastic, which is later interpreted in a philosophical and mystical sense. In Bengal the Mother

¹ भुरललनाततथेयितथेयितथाभिनयोत्तरनृत्यरते
 धिधिकटधिकटधिमध्वनिधीरमृदङ्गनिनादरते ।
 तुरगमुखेरित मान समन्वित मानसमोहन गीतरते
 जय जय हे महिषासुरमर्द्दिनि रम्यकपर्द्दिनि शैलसुते ॥१५॥
 जय जय जयजये जय शब्दपरस्तुतितत्परविश्वनुते
 भणभणभिज्ञभिज्ञभिङ्कृतनूपुरशिज्ञितमोहितभूतपते ।
 नटितनटार्द्धनटीनटनायकनाटितनाट्यसगानरते
 जय जय हे महिषासुरमर्द्दिनि रम्यकपर्द्दिनि शैलसुते ॥१६॥

rather than the Father form of Shiva is adored. In the Kali cult, Kali is regarded as the supreme dancer, superior to Shiva. Shiva here does not dance. He is only a witness, who acknowledges Kali's supremacy and power and is at the feet of Kali.

Dance of Krishna

We are familiar with the dances of Krishna the cowherd incarnation of Vishnu, but in his aspect of Vishnu we do not find dancing poses. In Northern India the most popular dance of Lord Krishna is the dance of his childhood with butter pots and milk-maids and the dance of his young age is known as Rasa Lila. He is noted for his spiritual love dance with Gopinis or milkmaids by the bank of Jumna in moonlit nights or with Radha under the Kadamba tree.

The best literature of Krishna as a dancing God can be had from Bengal. Krishna Lila's conception sprang from this province and the place for Krishna's activity was held to be at Muttra and Brindaban. In Bengal Lord Krishna is always painted in a dancing pose with the divine flute in his hand. Bengali Bhaktas of Radha and Krishna went singing to the different provinces of India and spread the Krishna cult. The Vaishnavas of Bengal make Krishna and Radha dance and they themselves also dance when singing Kirtan or melodious love songs of Krishna and Radha. Poets like Vidyapati,

Chandidas, Jayadeva and Mirabai have sung Krishna's unforgettable praises with ecstasy.

In the eyes of the devout Hindu Radha and Krishna are inseparable either in their separate identity or merged into one. The great exponent of Vaishnava cult Shri Chaitanya always conceived Radha and Krishna merged into one in his own heart and himself felt the pleasure and pain which Radha felt due to the love or rejection of Shri Krishna or vice versa. That is why we come across the name Jugalkishore. Krishna has been described as wearing a peacock's feather on his head gear (Supichcha Guchcha Mastakam), a divine flute in his hand (Sunada Venu Hastakam), and the ocean of love (Ananga Ranga Sagaram). We refrain from quoting any of the innumerable soul touching verses sung in praise of Lord Krishna but a perusal of any Vaishnava literature will amply testify to the great beauty and sweetness of the so-called amours.

Shiva is serious and Krishna is full of pathos and love. Krishna is known as Natwar as Shiva is Nataraja. In the time of Holi, even now at Muttra the women and men dance. At Barsana ladies and men of Nandgaon dance and stage a sham fight and also the Jats indulge in a more elaborate dancing performance at Kosi. According to Agamic teaching Shiva is known as Pashupati or Lord of animals. The men are Pashus or animals and Shiva is their Creator. Man's body is unconscious but

his soul is conscious. Pashu is the abode of eternal and omnipresent Chitshakti — mind-energy. Pashu is bound and limited by Pasha or bond which is Maya Pasha or the material cause of the world which hinders a man's progress to Salvation. The bond is threefold, Agyana, Ignorance and Karma, Pashu is finite, the soul is led to liberation by Shakti.

In Krishna cult the idea of love is brought into prominence and it is regarded as the path of devotion. In Shaivism there is supremacy of intellect, in Vaishnavism emotion, particularly Shringara Rasa is brought into light. Shiva represents the supremacy of the Intellect over the Heart and Krishna that of Heart over the Head. Humanity itself is divided into these two groups. Shiva is adored in the temple but Krishna appears as Sakha (friend) to His devotees, or lover or a child and that is why during a hundred years' separation of Shri Krishna from the people of Brindaban time had no consequence.

With Krishna's dance we really come to the dances of our own days. Every gesture, posture and movement of limbs and body of dancing men and women of India today, represent some Radha Krishna episode. The ancient tales of the love of Krishna and Radha are as alive today as they were a thousand years ago, and the incidents still awaken a breathless interest in the devotees. The love of Krishna and the Gopis are also much liked in the West. The "Times Literary Supplement" says,

“who that saw Pavlova in her impersonation of Le Cygne guessed that a dusky Pavlova far away in India was dancing the loves of Krishna and the Gopis to the strains of Vina or the flute.”

In Northern India Krishna and Radha's dance is so familiar that even in nursery rhymes mention of it is made. A song is not perfect if it does not speak about the dance of Radha Krishna. Deccan is not such a devout follower of Krishna. Although in the South we still have the pot-dance (Kudakkuttu) which is a folk-dance but whose origin can be traced to the dance performed by Krishna after his victory over Banasura. Another dance of Krishna's victory which is connected with the defeat of the poisonous snake 'Kaliya' (Kaliya Daman) is also prevalent in South India.

The following quotation from Mehta's "Gujarati Painting in the Fifteenth Century," (page 2), will be found interesting:—"Radha was the new divinity which was thrown up at the end of the mediæval period, through her illicit amours—literally or symbolically interpreted according to the aptitude, age, temperament and meanings of the devotees—were expressed, and in a way satisfied, the trembling desires and the innermost aspirations of the multitude But in the eyes of the devout Hindu, the love of Radha is no longer illicit amour. In India the girls in their private gardens or in village school gardens still perform the Rasa as did the milkmaids of Brindaban in

Krishna's time. The Rasa Krida of Radha and Gopis represent the eternal longing of the Individual soul (Jibatma) to join the divine soul (Paramatma) represented by Krishna.

Dance of Ganesha

It is a well-known fact and there are paintings on the subject that Shiva performed an evening dance on the mount of Kailasha before the assembled gods and goddesses and his son Ganesha, the elephant-headed deity, joined him in this evening dance. He is also portrayed in sculpture as dancing. In some of the hymns Ganesha has been sung as Vilasa Chaturam, but we do not come across any legend where Ganesha had actually danced.

Dance of other Deities

In Bhagwad Gita, which is held to be the most sacred amongst the Hindus, Krishna in his dialogue with Arjuna, states that dancing is the chief activity of all the gods. In the Buddhistic art there are numerous sculptures of dancing goddesses representing Kali and Parvati in a general way. Dances of victory are attributed in the Silapadigaram to Subramanya, the God of War. The legend says and according to the commentator Adiyarkunallai Subramanya having slain the Surapadmasura, danced the dance of triumph. The ocean was his stage, and the waves the platform, the accompaniment was the rattle of his drum.

Kartikeya dance is another example and also that of Shakti of Kartikeya. Mention has been made of Vishnu dancing in the disguise of a woman (Mohini), at the time when the ocean was being churned to raise Amrita (nectar) for the gods, but there is no dancing image in his original form. Then again, we come across the references of the dance of Indra but unfortunately the statue of dancing Indra is not generally seen in the museums.

Ritualistic dances

Ritualistic dances are mentioned in the Vedas and the Puranas. In the Mahavrata ceremony women dance round the fire having pitchers full of water on their head and pour it on the sacrificial fire. The Stotra is being sung. This signifies that they want rain and desire richness in milk and crops. At the end of Ashwamedha Yajna, the women dance round the sacrificial fire to endow the sacrificers with might. They give beating with their feet on the ground and sing "This is honey" (Idam Amritam).

Dance of Apsaras

Artists have painted copiously and poets have sung about the beauties of the Apsaras. It is noteworthy that Gandharvas are of the male sex and Apsaras are females. Donald A. Mackenzie in his "Indian Myth and Legend" writes: "The Gandharvas are renowned musicians and bards and

singers. When they play on the divine instruments the fairy-like Apsaras, who are all females, dance merrily.... The Apsaras or dancing girls are 'voluptuous and beautiful', and inspire love in Paradise as well as upon earth. Their lovers include Gods, Gandharvas and mortals. Arjuna, the human son of Indra, who was transported in a celestial chariot to Swarga over Suravithi or Chaya Patha, 'the milky way' was enchanted by the music and songs and dances of the celestial elves and fairies. He followed bands of Gandharvas who were 'skilled in music, sacred and profane', and he saw the bewitching Apsaras including the notorious Menaka,¹ 'with eyes like lotus blooms employed in enticing hearts', they had 'fair round hips and slim waists', and began to perform various evolutions, shaking their deep bosoms and casting their glances around, and exhibiting other alternative attitudes capable of stealing the hearts, resolutions and minds of the spectators." In Ramayana we find the story of Ravana assaulting Rambha, one of the main Apsaras. Shakuntala was born of Menaka and the paternity is attributed to Vishwamitra. There are various other instances.

There is a belief that Apsaras sprang up from the ocean at the time of Samudra Manthan, when it was churned by gods and demons. 'There came out the joys of dance and song and up sprang the

¹ It is not Menaka but Urvashi.

Apsaras or the nymphs of heaven of surprising loveliness, endowed with beauty, gracefulness and taste. In the eloquent words of Griffiths, "the supple wrists, palms and fingers of these beautiful women beseech, explain, deprecate and caress." The depiction of these is the aim of the Hindu dance. According to another legend mentioned in the Bharata Natya Shastra Apsaras were created by Bramha when difficulty was felt for the execution of certain type of dances which could only be performed by women and not by men.

Works on Art

Now, we have an idea of the mythological dances of the gods and goddesses from the above accounts, but there is no authenticity of these except in the old religious books. They are rather mythical and legendary. We do not find any codified work on dancing pertaining to the Vedic age. The earliest work on this subject is Natasutra by Silalin and Krisaswa (c. 500 B. C.), but the contents of that book are not known, and it is conjectured that the book contained an account of gestures and postures and the methods to be adopted by the dancers. The next work is probably Nandikeshwara's Bharatarnava of which only the name is known. Next comes Abhinaya Darpana. Some are of opinion that Abhinaya Darpana is an abridgment of Bharatarnava. Bharata-Natya-Shastra has been said to be the earliest work, but Manmohan Ghosh

discusses in detail the dates of Bharata-Natya-Shastra and Abhinaya Darpana but is unable to come to a definite conclusion. However both the books are of great antiquity, their dates ranging somewhere between 2nd and 5th century A. D. (earliest and latest). Some hold Bharata Muni as having a dubious existence. It is immaterial whether Bharata Muni existed or not, but the book Bharata-Natya-Shastra still exists in a more or less complete form and its date has been critically examined to be within hundred years (earlier or later) of the writing of Abhinaya Darpana by Nandikeshwara, about whose existence the same remark can be passed. Then come Agnipurana and Vishnudharmottara which treat with Abhinaya or dancing. Their dates are not yet critically examined but Vishnudharmottara belongs to a period not later than 500 A. C. (Indian Antiquary, XIX, p. 408; Jolly, Hindu Law and Customs, p. 65) and Agnipurana has been fixed for the latter half of the 8th century.

An account of the Lingapurana shows that Nandikeshwara, the composer of Abhinaya Darpana, was the chief "Gana" or attendant of Shiva and was immortalised by him. He was the son of a blind woman named Silada who prayed to gods for a son and Shiva gave her this very son. He is the same Nandi one of the two attendants Nandi and Bhringi. Ram Krishna Kavi identifies Nandin or Nandikeshwara with Tandu. There is a Pauranic

story that once Indra came to Nandikeshwara and requested him to teach the art of Abhinaya, so that he could easily gain victory over Natashekha, a demon dancer. Indra was advised to listen to the four thousand verses of Bharatarnava of Nandikeshwara which frightened him and he begged to relate the entire law of dancing in concise form. Nandikeshwara became sympathetic to his distinguished royal disciple and taught the Abhinaya Darpana which is a concise work of Bharatarnava. After all, the stories regarding Nandikeshwara and Bharata are valueless, but it is obvious that they were mortal beings and compiled works on drama, dance and music.

We come to two other authentic works, Sangeeta Ratnakara and Dhananjaya's Dasharupa. Both these books are not original works, but compilations from various sources, the main being Abhinaya Darpana and Natya Shastra. They have quoted sometimes the entire slokas, though the treatment of gestures etc., are more elaborately done. Although there was a bold change introduced by Kalidasa in the style of writing dramas, yet he did not lay down any definite rules for special actions of Anga, Pratyanga and Upanga in expressing special moods in a dance which were however done by some of his commentators, such as Raghabhambhatta etc. In the poet's Malavikagnimitra, Malavika dances (Act II) "Iti Yatharasam Abhinayati", she gestures in accordance with the

flavour or sentiment. This means that it was not incumbent on the dancer to bring out a pitcher and fill it with water to show that particular action or to have a garden scene to show the action of plucking flowers. These were all done by codified gestures.

We are now in a position to form an idea of India's civilization and culture towards fine arts at this remote stage when the sages codified the principles and made rules and regulations of cultural arts of dancing, drama and music in a systematic way. The western countries are now endeavouring to have systematic rules regarding the fine arts, but India possessed it in far off times.

In the Buddhist and epic period dancing became a normal court function which was demonstrated in courts to pay homage to the kings or to the honoured guests. As there were Gandharvas and Apsaras in the court of Indra in heaven who used to please the gods and saints by means of their art, so on the earth there were troupes of dancers in the royal courts who were patronised by the kings. At that time it was also a part of education and accomplishment for the girls of Royal and other aristocratic families to be well versed in the art of dancing. We hear of the seduction of Gautama Buddha by the daughters of Mara who danced before him.

.. Coomarswamy gives a set of examples of the ancient kings who took dancing as an accomplish-

ment and they are as follows. "In the Devyavadana (Cowell and Neill, p. 544 et seq.) King Rudrayana plays the flute (Vina), while his wife Chandravati dances; the Gupta Emperor Samudragupta, had coins struck in which he is represented as seated and playing on the lyre or lute, while an inscription of the same great monarch at Allahabad records his skill in music. Kalidasa represents King Agnivarman as competing with actors in their art. In Devendra's Uttaradhyayana Tika (Meyer: Hindu Tales, p. 105) King Udaya plays on the lute while his wife dances, but drops the plectrum of the lute, at which the queen is angered and asks "Why have you spoilt the dance?" In the Mahavamsa, (CH. LXIII. V. 82, 83), Parakrama Bahu I (of Ceylon) is said to have built a theatre beside his palace "that so he might listen to the singers, and witness the delightful dance," while his queen Rupavati, who was young and beautiful, and an embodiment of all the traditional virtues of a Hindu wife "was skilled in dancing and was richly endowed with a mind as keen as the point of a blade of grass".

Next we come to dancing as a religious office which is more interesting and important than the former one. Dancing was then used to please the gods in temples and shrines. The dancing performed in temples had a religious sentiment in it and was spiritual. Here we get an account of Devadasis (maid servants of the Gods) who were

permanently attached to the 'Mandir' and there are such Devadasis still existing in South India. From generation to generation, this is their profession and a daughter of a Devadasi must become Devadasi. They used to play in the religious dramas staged in the temples. Reference is made in the inscriptions of Rajaraja and other Chola kings in the Tanjore district, in the eleventh century, of theatres and dancers in shrines. History speaks of Koluttunga III who appointed dancing masters in the temple to give lessons in gestures.

"In India dancing is a religion. The dancers are connected with the temples in India and are known as the servants of God because they sing and dance before the idols."¹ From the temple of Jagannath at Puri and in almost all the principle temples of Southern India these Devadasis are found. But now that practice has been abolished. In ancient Egypt, Greece, Phoenicia and other western countries, there were such female dancers in temples. In the western countries of Asia and in the temple of Venus in Greece, there were female dancers. Most authorities are of opinion that dancing as an expressive art had its inception in Egypt. There are fragments of Egyptian frescoes on exhibition in the British museum that show dancing figures.² But even then there are diver-

¹ Customs of Mankind, p. 471.

² Customs of Mankind, p. 420.

gences of opinions.

A legend says that the Jains and the Buddhists had come to terms with God in regard to the introduction of dancing girls into their austere religion. The pillars of the temple of Sittanavasal are adorned with the figures of dancing girls.

The proper occasion of dancing was in a later stage the occupation of towns. When a king conquered a town or when a party migrated from one place to another, dancing performances were given. Dancing was also exhibited in the procession of men and gods. At a still later stage it was performed in several social occasions and was regarded as a social ceremony, such as, birth of a child, wedding, reunion of friends, festivals, celebrations and other auspicious events.

We find from documentary evidences that the Sangita Shastra of India in which are included dancing, acting, singing etc., reached its height sometimes in first or second century A. D. and remained so for nearly one thousand years. As is natural, this art attained an old age after this long period and its decline was inevitable. Then started outside invasions and the kings and other chiefs who were the patrons of the art became busy in self and territorial defences and other internal strifes. The political conditions of the country did not improve after this, but became worse and worse. The invaders from the North-West were mostly uncivilised people whose religion also forbade

participation in pastimes having touch of idolatry and the consequence was that the decline was very rapid and the art became confined to a much lower class of people who had no idea of aesthetics. Thus we find, during the Muhammedan period the aesthetic and spiritual elements of the Hindu dance declined with the introduction of Nicha or Kulata Nritya. There is no authentic book of this period and in the Muslim age on account of the observation of 'Purdah' dancing by society women was altogether lost in oblivion.

The Deccan retained its dance to some extent, because there was no such Muhammedan influence there. Bengal also had this influence but not to a very great extent as Northern India. Bengal has even now retained some of her ancient dance and pantomimes in the shape of folk dancing. In this period, the Hindu dance was performed before the Moghul and Afghan chiefs and nobles to please them and to gain their favour. The dance lost its high emotions and ventured to express the lower sentiments and emotions of passions. The aristocrats and nobles gradually and naturally forgot the art. The ladies and women folk at large did not dance, so much so that dancing was looked down upon in the higher circles and was restricted among the professional women. It was their monopoly. This temperament and idea were in vogue and predominant up to the end of the nineteenth century, but recently a revival has been

brought in the Hindu dance.

H. Algernoff once a partner of Anna Pavlova in an article in the "Times, Illustrated Weekly of India," (June 30, 1935) accuses that Indian dancing is dying. But he is rightly given a reply by Uday Shankar in the same paper bearing the same date that care is being taken to reawaken India's classical dance. Efforts are being made by the famous dancer like Uday Shankar and poets like Rabindranath Tagore in different channels though the aims and objects are the same. There is now a change in temperament and a keenness to find out the beauties of India's fine arts of culture is evinced. Naturally different kinds and schools of dancing have come into existence and there are different kinds of dancing in different provinces and parts of India. Not only the Indians are trying to have a revival, but a lot of impetus has also come from the western school of ballet dancing especially of that of Moscow.

CHAPTER II

KINDS OF ANCIENT DANCING AND THEIR CLASSIFICATIONS

We have to bring out clearly the meaning of the three words, Natya, Nritta (नृत्त) and Nritya (नृत्य). Dancing and drama in India are inseparable. The word Natya which is also a synonym for a "rupa" or "Drisya-Kavya" and points to its lyrical nature, throws further light on the point, in accordance with the etymological meaning of this word which is derived from the root "Nat" (Nrit) meaning to 'dance'. "Hindu plays are compositions in which rhythm and lyrical elements preponderate and action is given a minor scope;" (Levi, Le Theatre Indian, pp. 29-30. S. Rice—Op. Cit., p. 89), but we cannot agree to Levi's viewpoint. In every country the conception of acted plays originated from dance displays. In ancient Rome the variety of theatrical representation had its origin in the pantomimic performances by means of dancing, mimicry and music. Similarly in ancient India the very first mention of the interpretation of a plot is by means of dancing and

mimicry in which from all accounts speech and even song were absent. The Devas had won a victory over the Danavas and in order to celebrate the occasion they staged a play in the open air where the warfare was shown by means of dancing and mimicry. Mahadeva gave the best performance and showed the way to the Devas as to how to do it. The Asuras got annoyed due to this exhibition of their failure and complained to Bramha. The same words Nata, Nati, actor, actress, also designate dancer, danseuse; and a theatre (Natya-Shala Veshma) is equally a dancing stage.

The difference between Nritya and Nritta is not clearly brought out by Rajah Sourindra Mohan Tagore. He says: "The ten kinds of art which teach various measured movements of the limbs and the trunk with 'Vilasa' together constitute Nritta or dancing." Nritta without the dramatic element, is called Nritya (simple dancing), and he quotes two slokas.¹

In both these slokas Nritya is defined. Manmohan Ghosh draws a clear distinction between the two. He says, that (dance) which does not express mood (Bhava) by means of Abhinaya is

¹ दशविद्याप्रतीतो यस्तालमानलयाश्रितः ।

सविलासांगविक्षेपो नृत्यमित्युच्यते बुधैः ॥

गात्रविक्षेपमात्रन्तु सर्वाभिनयवर्जितं ।

आज्ञिकोक्तप्रकारेण नृत्यं नृत्यविदोविधुः ॥

called Nritta and that (dance) which suggests flavour (Rasa) and mood (Bhava) is called Nritya.¹ This dance is always fit to find a place in the court of great kings. Coomarswamy is almost of the same opinion. "Nritya is dancing that expounds a theme by means of explicit gestures, Nritta is dancing to music, but without a definite theme." Dasharupa also bears the same definitions.² The distinction made by Abhinaya Darpana between Nritta and Nritya is not observed by Natya Shastra. This probably shows that the two works follow two divergent traditions.

Natya and Abhinaya are more or less the same thing and Dr. Tagore says, "Our very word for drama or play 'Nataka' or 'Abhinaya' shows that dance was its essential feature." There are four kinds of Abhinaya. Angika (of limbs), Vachika (of speech), Aharya (of costumes etc.) and Sattwika.

Angika—Angika is named as such because it is expressed in three ways by Anga, Pratyanga and Upanga.

Anga—The six, such as, head, hands, chest,

¹ भावाभिनयहीनं तु नृत्तमित्यभिधीयते ॥१५॥

रसभावव्यञ्जनादियुक्तं नृत्यमितीर्यते ।

एतन्नृत्यं महाराजसभायां कल्पयेत् सदा ॥१६॥

² अन्यद्भावात्रयं नृत्यं नृत्तं ताललयात्रयं ॥

sides (flanks), waist (hips) and feet are called Angas. Many include neck also among these.

Pratyanga—The six, such as shoulder-blades, arms, back-belly, thigh (calves) and shanks. Many add three more—wrists, elbows and knees combined and neck.

Upanga—Scholars class shoulder as Upanga and according to Abhinaya Darpana, eyes, eyebrows, eyeballs, cheeks, nose, jaw, lips, teeth, tongue, chin, and face are also called Upangas. Thus Upangas in the head are twelve. In other limbs there are ankles, toes and fingers. Upanga as mentioned in the Natya Shastra are only six.¹

The Angas, Pratyangas and Upangas are to be used in every dance. When an Anga (major limb) moves, the Pratyanga and Upanga also move.

Vachika— By words.

Abarya—Dress and the appearance of actors. Costume is a very essential feature of a dance and care had been taken to have becoming costume for every character taking part in the display.

Sattwika—This is the representation of eight psychic conditions arising from the vital principle itself. These eight conditions are:— Motionlessness, perspiration, horripilation, change of voice, trembling, change of colour, tears and fainting. But as these are sometimes to be

¹ नेत्रभ्र नासाधरकपोलचिबकान्यपांगानि ।

expressed with the help of suitable gestures or movements of limbs, some modern scholars could, however, discover no distinction between Sattwika and Angika Abhinayas. But their confusion is due to overlooking the fact that while the Angika Abhinaya is mostly on external things and represents ideas, conveyed by words and intellectual changes in a man, the Sattwika Abhinaya is a thing expressing the psyche; because the eight conditions enumerated above proceed from the inmost recess of the soul and pervade the whole body. Owing to their distinctive and deep-seated nature, they (i.e. the eight conditions) form a separate branch of the Abhinaya. But in spite of this possible distinction it cannot be denied that the Sattwika Abhinaya has every chance of degenerating into the Angika Abhinaya when the Nata lacks the genius as well as proper training in his art.

Nritya is of two kinds—Marga and Desi. Marga is composed of music and dancing both. It is said that it was performed by Bharata before Mahadeva, and previous to this it was sought by Bramha of Mahadeva. Desi is that which is in vogue amongst us, and which is performed before kings by men for their entertainment.

Nritya can be classified into two kinds—Tandava and Lasya. "Tandava" quotes Rajah Sourindra Mohan Tagore, "accompanies Sarita having Dhruvas and other kinds of songs. It has various movements of the eyes, eye-brows and hands chiming in

with the sentiment of love.”¹ Having been first performed by Tandu, an attendant of Shiva, the dance is called “Tandava”. The “Lasya” dancing excites amour in the bosom of youth. According to Narada Sanhita, Pun-Nritya (male dancing), and Stri-Nritya (female-dancing), are generally known as “Tandava” and “Lasya”² respectively.

Tandava is of two kinds—Pebali and Vahurupa. Pebali consists of movements of the limbs alone and is bereft of any dramatic element. Vahurupa has dramatic elements such as frequently changing of dress. In Vahurupa, the dancer usually sings a ‘Telena’ song. Telena is a song which is composed of a certain meaningless conventional words such as, Ta, Na, Dim etc.

‘Lasya’ is divided into two parts—Chhurita and Yauvata. The dance of the hero and heroine in a representation exciting love, including sentiment, passion etc. bears the appellation of ‘Sfurita’ or ‘Chhurita’. The extremely graceful dance of dancing girls, accompanied with various gamesome movements—the magic to charm and bewitch is entitled ‘Yauvata’.

¹ ताण्डवं लास्यभित्येवद्वयं द्वेधा निगद्यते ।

वर्द्धमानैः सारिताढ्गैगोतैस्तत्र ध्रुवायुत ॥

² मधुरोद्धतभेदेन तद्वयं द्विविधं पुनः ।

लास्यताण्डवरूपेण नाटकाद्युपकारकम् ॥

(दशरूप—१०)

Nritta is of three kinds—"Vishama," "Vikata" and "Laghu". "Vishama" consists of many acrobatic feats like that of rope dancing. Vikata consists of movements of a person in a dress which strikes awe and terror in the hearts of the beholders. Laghu dance constitutes of graceful upward trippings and movements of like nature.

The following schools of dancing were prevalent in ancient India.

Karshni—The dance which was performed by eight milkmaids, around eight figures of Krishna, with auspicious words.

Jakkari—The dance which flushed the women and men of Turkey bearing bouquets, performed in amorous mood, accompanied with nature songs.

Sabaras—The dance which the Sabaras perform with songs, (Sabaras are mountaineers formerly found in the mountainous regions of Western India. The kind of dance mentioned here is still in vogue among the Santals and other people).

Kaurangi—The dance which men and women in Savari dresses, ornamented with Gunja berries, perform carolling native airs.

Mattavali—Is the dance performed by the drunken folks of Turkey.

The Mirror of Gesture describes in a passage quoted from somewhere the vulgar dance. (Nicha Nritya) as a dance begun without prayer etc. and opines that those who witness the vulgar dance will have no children and will be reborn in animal wombs.

CHAPTER III

RASA AND BHAVA

India developed as a means of literary criticism a theory of aesthetic experience (Rasa) of considerable importance in the history of aesthetics. A work of art is a statement informed by sentiment (Rasa). The origin of the idea of Rasa is from the idea of Bhava. Bhava is the concrete situation and condition for a period of time of some occurrence and Rasa is the aesthetic experience of that happening or condition. It is an abstract idea, the essence of a particular situation in a human mind formed with a psychological sense of aesthetic beauty. Every Bhava possesses its respective Rasa, e.g., we have Shringara Rasa, whose Bhava is Rati (pleasure, delight, satisfaction, joy, love, affection, Sahitya Darpana defines it "Ratimanonukulearthā Manasah Pravanayita). The sight of a happening e.g., a terrible occurrence, say, a man drinking another man's blood is Bhava (Ghrina) and the experience accruing from that is a sentiment or Rasa (Bibhatsa in the present example). It would require a little bit of understanding for a mind steeped in Western culture with its Western acad-

mic prejudices to realise the importance of the display of Rasa and Bhava in its aesthetical sense of beauty. The art of the East is still based on its religious philosophy and in its idealism, we find the key to the understanding of this art. For the original source of this idealism we should look much further back than the beginning of this art which we have already shown to date as far back as 2,000 years or more. The motive forces which are behind all art creation often exist "in full strength long before art finds concrete visible expression in literature." Thus the conception of this high ideal was of Vedic origin. Mostly the art of dancing was displayed before the gods and as the religion of the Aryans was for chosen people and above all for the Aryan's own self, he applied his heart and soul identifying himself with Nature in all her moods to please his own God. He had a firm belief that the Devas themselves in an invisible form came down from heaven to see his performances and he displayed his art with an inspiration and not with the mercenary propensities of modern times. Thus we find that where the hand goes, eyes also go there, where the eyes go mind also go there, where the mind goes there the mood (Bhava) follows and where the mood goes there flavour (Rasa) arises.¹

¹ यतो हस्तस्ततो दृष्टिर्थतो दृष्टिस्ततो मनः ।
यतो मनस्ततो भावो यतो भावस्ततो रसः ॥

Aesthetic experience, from the Indian point of view, is not the exposition of the dancer's personality, it is the work of the spectator; all the artist can do is to provide the conditions. Sentiment is that emotional quality which distinguishes a work of art from a mere statement, and aesthetic emotion from the emotions experienced in daily life. To the Indian, the dance like any other art, has a spiritual significance independent of its theme or charm, for "by clearly expressing the flavour, and enabling men to taste thereof, it gives them the wisdom of Bramha, whereby they may understand how every business is unstable; from which indifference to such business, and therefrom, arise the highest virtues of peace and patience, and thence again may be won the bliss of Bramha." In this connection we may quote Prof. Levi's apt remark in translation:—"Indian genius produced a new art which the word 'Rasa' summarises and symbolises, and which condenses it in one brief formula: the poet does not express but he suggests."

To evoke Rasa in the spectator is the aim and object of the Hindu play-wright. The term Rasa has been translated as 'flavour' (by Coomar-swamy), sentiment, poetic sentiment, aesthetic experience (by Apte and others) and so on, but none of these synonyms brings the correct idea and meaning of the term. The synonyms, however, are not of much help to anyone unless an explanation is offered. And the nature and characteristic

of Rasa will be clear when the relative positions of the spectators and actors are considered. Aesthetic experience (Rasaswadana) is the tasting of Rasa, and depends mainly on the innate and acquired sensibility of the spectator (Rasika). To appreciate the art of India from the standpoint of life it must be studied not only from this point of view as form, but also as meaning and with reference to use. "We see on the stage, for instance, Rama and Sita, where Rama displays his affection, aided by suitable circumstances of time and place; this affection is intimated by speech and gesture alike, which indicates both dominant emotion of love and its transient shapes in the various stages of love requited. The spectacle evokes in the mind of the spectator the impressions of the emotions of love which experience has planted there, and this ideal and generic excitation of the emotion produces in him that sense of joy which is known as Rasa." The fullness of the enjoyment depends essentially on the nature and experience of the spectator to whom it falls to identify himself with the hero of other character, and thus to experience in ideal form his emotions and feelings. He may even succeed in his effort to the extent that he weeps real tears, but the sentiment is still one of exquisite joy. We may compare the thrill of pleasure which the most terrifying narration excites in us and we are all conscious of the sweetness of sad tales.

Sourindra Mohan Tagore defines a Rasa as

follows:—"When Rati or any other Sthayi-Bhava, being expressed through Bibhava, Anubhava and Sanchari Bhavas, delightfully vibrates over the heartstring of the audience, it is called a Rasa."

In order to understand the above definition we should know the meaning of the technical words used in it.

Sthayi-Bhava:—When a Bhava (mood) is predominant in a man's mind and occupies the mind fully, it is a Sthayi-Bhava. It is neither influenced nor replaced by any other Bhava but the other Bhava is also merged into a Sthayi-Bhava.¹

As for example, an actor in the role of Rama has to imitate and act as a lover in connection with his wife Sita and has to show anger and zeal on seeing his enemy Ravana. In order to do it he has to convert his own self with that of Rama by means of words and bodily expressions. Rama's role as a lover remains paramount in the mind of the spectator and all the intermediate Bhavas are judged from that standpoint. Now, let us take the Rati Bhava as one particular Bhava which he wants to demonstrate. If the other Bhavas e.g., Utsaha (zeal) and Hasya (laughter) which are in harmony to Rati Bhava and Krodh (anger) and Ghrina

¹ विरुद्धैरविरुद्धैर्वा भावैविच्छिद्यते न यः ।

आत्मभावं नयत्यन्यान्स स्थायी लवणाकरः ॥

(hatred) which are conflicting to Rati Bhava, come in touch with this Rati Bhava, they increase the volume of Rati Bhava. G. F. Stout in his "Manual of Psychology" says, "A man who gets up in the morning in a bad temper, due to want of sleep or similar causes, is apt to be irritated by almost everything that occurs; though in another mood the same incidents would be received with complacency."

Sthayi Bhavas are nine as there are nine Rasas, each Sthayi-Bhava having a respective Rasa. They are Rati (Prem or Anurag), Has, Shoka, Krodha, Utsaha, Bhaya, Ghrina, Ascharya and Shama.*

Sanchari Bhava—Sthayi Bhavas have a few Sanchari Bhavas which have a close relation with Sthayi Bhavas and these Sanchari Bhavas increase and bring up the Sthayi-Bhavas; only at times they are at the forefront and show their importance or else they are helping factors. They are always changing and moving about, that is why, they are called Sanchari. If Sthayi Bhava is an ocean, Sanchari Bhavas are its waves or bubbles which take their birth from it and are destroyed in it.¹

* रत्युत्साह जुगुप्सा: कोधो हासःस्मयो भयं शोकः ।

शममपि केचित्प्राहुः पुष्टिनाट्येषु नैतस्य ॥

(दशरूप—३५)

¹ विशादाभिमुख्येन चरन्तो व्यभिचारिणः ।

स्थायिन्युमग्ननिर्मग्नाः कल्लोला इव वारिधौ ॥ (दशरूप—७)

There are thirty-three such Bhavas as enumerated in Shastras. Nirveda, (hatred from one's own self), Glani (from tiresomeness), Shanka, Shrama, Dhrity (Santosh), Jarata (which arises on hearing any bad message of a beloved), Harsha, Dainya, Ougrya, Chinta, Trasa, Asuya or Irsha (arising from somebody's riches or wealth), Amarsha, Garva, Smriti, Marana, Mada, Supta (a particular situation at the time of lying down), Nidra, Vivodha (to awake or to be awakened), Vrira (Lajja, bashfulness), Apasmar (lunaticism), Moha, Mati, the knowledge of things at their proper places), Alasya, Avega, Tarka, Avahitta, Vyadhi, Unmada, Vishada, Autsukya and Chapalya. Barring these there are other Bhavas in the human mind, but the above-mentioned are the main ones.¹

Bibhava—The causes of any Sthayi Bhava which enter into the composition of any poem or drama, are called Bibhava (Determinants). Bibhava is of two kinds, viz., Alamvana and Uddipana.

Alamvana Bibhava—That which is essential to the awakening of Sthayi Bhava is called

¹ निर्वेदग्लानिशङ्काश्रमधृतिजडताहर्ष दैन्योग्रचिन्तां—

स्त्रासेष्यामर्षगर्ता: स्मृतिमरणमदाः सुप्तनिद्राविवोधाः ।

ब्रीडास्पारमोहाः समतिरलसतावेगतकविहित्था

व्याध्युन्मादौ विषादोत्सुकचपलयुतास्त्रिशदेते त्रयश्च ॥

(दर्शक—८)

Alamvana Bibhava, such as the hero and the heroine, who are the mutual stay of each other.

Uddipana Bibhava—That which excites a Rasa is called the Uddipana Bibhava. Uddipana Bibhava constitutes the endeavours of the character concerned, and his experience of a feeling of similarity as to time and place.

Anubhava—Anubhavas are consequents or deliberate actions. Anubhava is the expression by means of limbs of any Sthayi or Sanchari Bhava.¹

Anubhavas and Mudras (to be discussed later) are the signs of Bhavas in a dance. They are the languages by means of which the idea of a dance is narrated. Every Bhava can be expressed by its particular Anubhava and the chapter will be unnecessarily long if the language of each Bhava is described.

The language of a few Bhavas is given below as examples.

Nirveda—Nirveda is insulting one's own self and also thinking to be lowered down in prestige and status by means of Tattwa Gyan, Vipatti, Irsha etc. Nirveda can be expressed by the following signs:—The Mudra of Chinta, wiping away tears, deep breathing, pale-facedness and the Mudras

¹ अनुभावो विकारस्तु भावसंसूचनात्मकः (दर्शण—६)

विकारो मानसो भावोऽनुभावो भाववोधकः ।

of Uchchas, Dainya and Asahayata.¹

Shanka—This is a mood of unforeseen frightfulness resulting from one's own ill doings or by treachery of others. The following outward expressions on a human body detect this Bhava:—The shivering of the body, dry lips, the Mudras of Chinta on the eyes, the hand gestures of Vyakulata, colourless body and the change of voice.²

Jarata—This Bhava arises on hearing any good or bad news affecting the hearer's beloved. The signs are:—Sitting quiet and the Mudras of Nirnimesh Netras.³

Many dancers and critics think that it is impossible to depict these Bhavas, but it is not so and it can be well realised from the exact codification of the extant old works how far the dancers in olden times were efficient in this particular branch of knowledge and practice as to exhibit

¹ तत्त्वज्ञानापदीष्यदि निर्वेदः स्यावमाननम् ।

तत्र चिन्ताश्रुनिःश्वास वैवर्येच्छ्वासदीनताः ॥

(दशरूप—१)

² अनर्थप्रतिभाशङ्का परक्तौर्यात्स्वदुनर्यात् ।

कम्पशोषाभिवीक्षादिरत्र वर्णस्वरान्यता ॥

(दशरूप—१२)

³ अप्रतिपत्तिर्जडता स्यादिप्टानिष्टदशानिश्रुतिभिः ।

अनिमिषनयननिरीक्षण तुष्णीं भावादयस्तत्र ॥

(दशरूप—१३)

a perfect art. The efficiency of the Indian dancers will be discussed later from which it should also be deduced that how far this art was advanced when at its highest summit.

Sattwika Bhava—The mental condition arising from the Sattwa Guna is called Sattwika Bhava. Still it sometimes assumes different shapes on account of Anubhava. Stambha, Sweda, Romancha, Swarabhang, Bepathu, Vaibarnya, Asru and Pralaya constitute the Sattwika Bhava. Coomarswamy speaks of one Sattwabhava as involuntary emotional conditions, but it seems to be meaningless and without any basis. A Sattwa Bhava cannot be itself an involuntary emotional condition unless it is influenced by Anubhava.

The above mentioned Bhavas are expressed by males and also females in both Tandava and Lasya, but there are a few Bhavas which seem to be better exhibited by females in Lasya and these Bhavas beautify the fair sex. There are twenty such Bhavas and they are divided into three classifications:—(1) Shariraj or which keeps connection with the Sharira or body. (2) Ayatnaj or which springs from itself or spontaneous and (3) Swabhavaj or which arises from one's nature.

Shariraj—There are three; Hava, Bhava, and Hela.

(1) *Hava*—When the eyes and eye-brows are changed as a result of Bhava (mentioned below) in a man's mind, it is called Hava.

(2) *Bhava*—It is the first passionate yearning in a human mind by Raja and Tama Gunas. There is no outward expression of this Bhava but it does its work inwardly.

(3) *Hela*—It exists when there is a liking of Shringara with Hava. These three seem to be of vulgar type.¹

Ayatnaj—There are seven such Bhavas.

Shobha—When the limbs are influenced softly by the desire of Saudarya, Vasua, Tarunya and Priya-Milan, it is Shobha.²

Kanti—When the Shobha Bhava is exclusively covered by passion, it is called Kanti.³

Madhurya—Not to be greatly influenced by Bhava is Madhurya.⁴

Dwipti—The spreading or Vistara of Kanti Bhava is Dwipti.⁵

Pragalvya—When perplexity is not seen.⁶

¹ हेवाकसस्तु शृङ्गारे हावोऽक्षिभू विकारकृत् ।

निर्विकारात्मकात्सत्ताद्भावस्त्राद्यवित्रिया ।

स एव हेला सुव्यक्त शृङ्गाराससूचिका ॥

² रूपोपभोगतारूप्यैः शोभाङ्गानां विभूषणम् । (दशरूप—३४)

³ मन्मथामापितच्छ्या सैव कान्तिरितिस्मृता ।

(दशरूप—३४)

⁴ अनुल्बण्त्वं माधुर्यं ।

(दशरूप—३५)

⁵ दीप्तिः कान्तेस्तु विस्तरः ।

(दशरूप—३५)

⁶ निस्साध्वसव्यं प्रागलभ्यं ।

(दशरूप—३६)

Audarya—To keep Prashraya always intact in every condition is *Audarya*.¹

Dhairyā—The Bhava of patience is *Dhairyā*.²

Swabhavika—There are ten *Swabhavika Bhavas*.

Leela—To imitate the lover by voice and physical care.³

The best and famous example of *Leela* can be had from *Ras Leela* which is prevalent even now. In it, Radha imitates Lord Krishna and taking his flute dances the dance of Krishna.

Vilasa—The sudden and beautiful change in the expressions of the body and voice as a result of meeting with the loved ones is called *Vilasa*.⁴

Vichchitti—When there is a great change by dress and Kanti is influenced thereby, it is called *Vichchitti*.⁵

¹ ग्रौदायं प्रश्रयः सदा । (दशरूप—३६)

² चापलाविहता धैर्यं चिद्वृत्तिरविकथना । (दशरूप—३७)

³ प्रियानुकरणं लीला मधुराङ्गविचेष्टितै । (दशरूप—२७)

⁴ तत्कालिको विशेषस्तु विलासोङ्गक्रियादिषु । (दशरूप—३८)

⁵ ग्राकल्परचनाल्पापि विच्छिन्निः कान्तिपोपकृत् । (दशरूप—३९)

Vibhrama—To put on a garment of a particular portion of the body on a different limb in haste.¹

Kilinkichita—To depict Krodha, Asru and Harsha together is Kilinkichita.²

Mottayita—To be merged in the Bhava of the beloved when the name of him or the name of anything pertaining to him is mentioned.³

Kuttamita—To show false anger when the lover has advanced nearer.⁴

Bibboka—To ill behave the lover even when Abhimana does not exist.⁵

Lalita—To arrange the limbs gracefully and their movements.⁶

¹ विभ्रमस्वरया काले भूषास्थानविर्ययः ।

(दशरूप—३१)

² क्रोधाश्रुहृषभीत्यादे संकरः किलिकिञ्चित्तम् ।

(दशरूप—३१)

³ मोद्ययितं तु तदभावभावनेष्टकचादिषु ।

(दशरूप—४०)

⁴ सानन्दान्तः कुट्टमितं कुप्येत्केशाधरग्रहे ।

(दशरूप—४०)

⁵ गर्वाभिमानादिष्टेऽपि विब्बोकोऽनादरक्षितया ।

(दशरूप—४१)

⁶ सुकुमाराङ्गविन्यासो मसृणो ललितं भवेत् ।

(दशरूप—४१)

Vibrita—The Bhava of silence due to bashfulness even after meeting with the lover.¹

It is impossible to give a full account and description of the entire list of Bhava in this book, but the above mentioned are the main ones, which lead us to a better position to understand the Rasas.

Broadly speaking there are eight Rasas, e.g., Shringara (Erotic), Vira (Heroic), Karuna (Pathetic), Rudra (Furious), Hasya (Humorous), Bhayanaka (Terrible), Bibhatsya (Odious), Adbhuta (Wondrous). A ninth Rasa "Shanta" (Peaceful) is also added by some.² A few writers have also included Dasya, Sakhyta, Vatsalya and Madhura as Rasas. But strictly speaking they are not so, they may be called Bhavas. The introduction of the last five as Rasas is made in Vaishnava literature.

¹ प्राप्तकालं न यद्वृयाद्वीड्या विहृतं हि तत् ।

(दशरूप—४२)

² शृङ्गारवीरवीभत्सरौद्रेषु मनसः त्रमात् ।

हास्याद्भुतभयोत्कर्षं करुणांना त एव हि ॥

(दशरूप—४४)

Deities Attached to Different Rasas.

<i>Rasas</i>	<i>Deity</i>
Shringara	Vishnu
Vira	Indra
Karuna	Yama
Rudra	Raudra
Hasya	Pramatha
Bhayanaka	Kāla
Bibhatsa	Mahakala (A form of Shiva).
Adbhuta	Gandharva
Shanta	Narayana

Colour Attributed to Rasas.

<i>Rasas</i>	<i>Colours</i>
Shringara	Dark brown
Vira	Golden
Karuna	Indian rock dove
Rudra	Red
Hasya	White
Bhayanaka	Black
Bibhatsa	Blue
Adbhuta	Yellow
Shanta	White like "Kunda" flower

The eight Rasas give rise to mental expansion, elation, perturbation and withdrawal of mind; i.e., Shringara and Hasya to the first, Vira

and Adbhuta to the second, Bibhatsa and Bhayanaka to the third, and lastly Karuna and Raudra to the fourth.

In classic times two comely girls appeared and removed the two wings of every scene. In the Shringara or Adi Rasa, the white; in the Vira, the yellow; in the Karuna, the smoke coloured; in the Hasya, the party coloured; in Bhayanaka, blue; in Bibhatsa, smoke coloured; in Adbhuta, black; in Raudra, the red drop scene should be used. According to some the red colour is of universal use.

Shringara—Adi Rasa or Shringara is divided into two parts, Vipralambha and Sambhoga.

Vipralambha—When a lover pines for the sight of his or her beloved, it is called Vipralambha. It is divided into four classes:—Purba-Raga, Mana, Pravasa, and Karuna.

Purba-Raga—There are three kinds of Purba-Raga—(1) Nili-Raga, (2) Kusumbha Raga and (3) Manjishta Raga.

Mana—There are two kinds of Mana, (1) Pranaya Mana and (2) Irsha Mana.

Irsha Mana—There are six kinds of Irsha Mana; (1) Sham, (2) Bho, (3) Dana, (4) Nati, (5) Upeksha and (6) Rasatmaka.

Vir—There are four classes of Vir Rasa, viz., (1) Dana, (2) Dharma, (3) Daya and (4) Yudh-dha. The hero of Dana is Parashurama; of Dharma, Yudhishtira; of Daya, Yimutbahana and of Yudhdha, Ramchandra.

Hasya—*Hasya Rasa* is of six kinds, viz., (1) Smita, (2) Hasita, (3) Bihasita, (4) Avahasita, (5) Apahasita and (6) Atihasita.

The good only resort to Smita and Hasita; the indifferent to Bihasita and Avahasita and the vulgar to Apahasita and Atihasita.

Karuna, Bibhatsa, Raudra, Vira and Bhayanaka are hostile to Shringara; Bhayanaka and Shanta to Vira; Hasya and Shringara to Karuna; Bhayanaka and Karuna to Hasya; Shringara, Vira, Raudra, Hasya and Shanta to Bhayanaka; Shringara to Bibhatsa; Hasya, Shringara and Bhayanaka to Raudra; and lastly Vira, Shringara, Raudra, Hasya and Bhayanaka to Shanta.

Vrittis—In Shringara, Hasya and Karuna, the Kaishiki Vritti; in Vira, Raudra and Adbhuta, the Sattati and Bharati Vrittis; and in Bhayanaka, Bibhatsa and Raudra the Arabhati Vritti are respectively employed.

Kaishiki Vrittis—When the actors and actresses discourse excellent music and perform dancing with amorous accompaniments, it is called Kaishiki Vritti.

Sattati Vritti—The Vritti which is replete with Sattwa Guna, heroism, bounty, kindness and simplicity, which has just a sprinkling of Adi Rasa, which is devoid of grief and which excites joy is named Sattati Vritti.

Bharati Vritti—That which is full of grave speeches, conducted by great men only and which

moreover is mostly carried on in Sanskrit, is called Bharati Vritti.

Arabhati Vritti—Which contains Maya, jugglery, war, anger, imprisonment, killing etc., goes by the name of Arabhati Vritti.

The look in Shringara Rasa should be cheerful, chaste, graceful and languishing and it should be ardently directed to the beloved object.

In the Vira Rasa the look should be open, grave, fixed, dazzling and contracted.

In the Karuna Rasa the eyes should be half-shut, the pupils should show grief and the looks should be directed at the tip of the nose.

The Raudra Rasa requires restless lids and the fixed, red, hard, frowning look.

In the Hasya Rasa the pupils should be partly hid and be rolling; at times the lids should be partially closed. The pupils should sometimes be fixed and others active.

The lids in the Bhayanaka Rasa should sometimes be stretched fully and others closed. The looks should at times be restless and be cast around fearfully, as if searching for the path to fly.

In the Bibhatsa Rasa the eyes should be partially shut and the lids and pupils restless. The side-gleance and very contracted look go in as adjuncts.

In the Adbhuta Rasa the look should be cheerful and contracted with starting orbs and full pupils. The eyes should be half-shut.

A few of the following Ragas have become

obsolete. Even if some Indian musicians boast of knowing a few of them, they are incorrect and can in no way keep pace with the Rasas. But the list of Ragas as given in Sanskrit texts is given and the present musicians should find out their own tunes to suit each Rasa.

In Shringara—Malabasri, Madhyamadi, Panchama, Desapali, Megha, Kukumbha, Malaba, Shri, Hindola, Saindhabhi, Gurjari, Gaundaki, Tori, Jayatsri, Prahamanjari, Natta, Mallara, Chhaya, Lalita, Dravira, Gaura, Sindhura, Belabali, Gauri, Karnata Gaura, Dhanasika, Ballari, Susthavi and Hunjika.

In Vira—Natta, Saindhabika, Belabali, Dhansri, Sri, Gauri, Gaura, Megha, Soma, Dhanwasika, Megharangi, Tori, Devakriti, Shankarabharana, Hindola, Deshakha, Chhaya, Lalita, Bedhagupta, Draviragaura, Srikanthika, Tara, Malava-gaura, Despali, Malaba, Nagadhdhwani, Turushka-gaura and Gaura Saranga.

In Karuna—Saveri, Kamodi, Ramkeli, Asavari, Belavali, Saindhavi, Bangala, Desi, Kausiki, Bhupali, Gandhara and Jayatsri.

In Hasya—Kausiki, Kamodi, Sankara, Bangala and Natta.

In Rudra—Turushka Gaura.

In Bhayanaka—Mallara.

In Bibhatsa—Pulindika.

In Adbhuta—Natta.

In the Shringara Rasa, the Chhurita; in the

Vira, the Laghu dance; in the Karuna, the Pebali; in the Raudra, the Laghu dance; in the Adbhuta, the Bahurupa; in the Hasya, the Vikata; in the Bhayanaka, the Mattavali and in the Bibhatsa, the Jakkari dance should be employed.

The above dances are not practised in modern stage and moreover many of those dances are not known at present. But it is in the hands and power of the modern dancers to suit their pantomimes and dancing items for the actual ideas of the sentiments or Rasas. It is very easy for an Indian dancer to fit in a particular dance according to a suitable Rasa which can be easily understood by an Indian only.

The following songs alike a few above mentioned Ragas and dancing have also become obsolete. But the sentiments of the modern songs should be classified according to Rasas. The songs are noted below as they were found in Sanskrit texts. In the Shringara Rasa, Amritabandhaka; in Vira, Lahari; in Karuna, Kambuka; in Raudra, Vinodaka; in Hasya, Chhutila; in Bhayanaka, Dhruvapada; in Bibhatsa, Sudhashila; and in Adbhuta, Triputa songs were employed.

CHAPTER IV

GESTURES AND POSTURES

The chief essential features in a dance are gestures and postures. Many writers and critics want to include all the movements of human limbs in one Sanskrit word, "Mudra", but this word is not a correct expression and it means a 'sign' or 'Chinnha'. Some trace the origin of this word from the Persian word 'Muhar' meaning a sign. The correct origin of the word 'Mudra' is from Tantrik texts. The Mudras are positions of the fingers of hands only, practised in devotion or religious worship. Both Manmohan Ghosh and Woodroffe are of opinion that Tantrik Mudras (ritual gestures of the hand) have some resemblance to the manual gestures used in Abhinaya. This, however, is not sufficient to allow us to suggest any clear connection of Tantrik ritual with the origin of Abhinaya. From the above facts we should discard the word 'Mudra' for two reasons, (1) Mudra is the hand gesture practised at the time of worship only and (2) it is only hand gesture and not gesture of any other part of the human limb. The word 'Mudra' has not been used in Abhinaya

Darpana even to denote any hand or finger gesture nor by Coomarswamy in his 'Mirror of Gestures'.

Angikabhinaya or Abhinaya of the Anga is dance and this Abhinaya of the Anga or the rhythmical movement of the limbs depicts the dance by means of suitable gestures and postures. These gestures are the language of the dance codified and laid down in Abhinaya Darpana. Henceforth we will call all the movements of the different parts of the limbs as gestures. As the mythology goes, recalling all the Vedas, the Blessed Bramha found the Natya Veda from the several parts of the four Vedas as desired. From the Rig Veda he drew forth the words, from the Sama Veda the singing, from the Yajur Veda gesture and from the Atharva Veda the flavour. Thus we can trace the origin of the Nritya gestures from Yajur Veda.

Before going into the details of different gestures of the different parts of the body, we should consider the difference in the enumeration of these in the old Sanskrit texts, especially Natya Shastra and Nandikeshwara. Besides these a few examples of gestures taken from later works which are simply symbols to denote gods, goddesses, emperors, animals, rivers, mountains and so on, will also be mentioned.

Head-Gesture—According to Natya Shastra, there are thirteen gestures of the head, while Nandikeshwara has only nine. Among them five gestures have common names in both the works;

besides these, the names of two gestures agree partially. The names of all these gestures as they occur in both the works are given below:

Abhinaya Darpana—Sama, Udvahita, Adhomukha, Alolita, Dhuta, Kampita, Paravritta, Utkshipta, Paribahita.

Natya Shastra—Akampita, Kampita, Dhuta, Bidhuta, Paribahita, Adhuta, Abadhuta, Anchita, Nihanchita, Paravritta, Utkshipta, Adhogata, Lolita.

Kathakali also describes nine movements of the head.

Eye-Gestures—According to the *Natya Shastra*, there are three classes of eye-gestures, such as (a) eyes for expressing eight Rasas, (b) eyes for expressing Sthayi-Bhavas and (c) eyes for expressing Sanchari Bhavas. Each of the classes (a) and (b) in their turn has eight varieties, while the class (c) has twenty varieties. But the *Abhinaya Darpana* is not so elaborate in its classification or division of these gestures. It enumerates only eight varieties. Kathakali follows *Abhinaya Darpana*. The classification in the two works has no common name.

Neck-Gestures—The *Natya Shastra* enumerates nine kinds of these gestures while the *Abhinaya Darpana* gives four kinds. There are also four postures of the neck in Kathakali. The two enumerations possess no common names.

Hand-Gestures—Though the *Natya Shastra*

and Abhinaya Darpana agree in classifying the hand gestures into (a) single hand (Asamyuta Hasta), (b) combined hand (Samyuta Hasta) and (c) hand gestures for dance (Nritta Hasta) and these three classes possess many common names, yet they somewhat differ as regards the number of gestures in each class as well as in their definition and application.

(a) *Single hand gestures*:—According to Natya Shastra there are twenty-four gestures in this class, while in the Abhinaya Darpana their number is twenty-eight. In both the works twenty-two gestures have common names. Their description and application too in the two works have considerable agreement.

Pataka, Tripataka, Kartarimukha, Ardha-chandra, Aral, Shukatunda, Mushthi, Shikhara, Kapiththa, Katakamukha, Shuchi, Padmakosha, Sarpashirsha, Mrigashirsha, Kangula, Alapadma, Chatura, Bhramara, Hamsasya, Hamsabaktra, Hamsapaksha, Sandansha, Mukula, Tamrachuda.

(1) The definition of the following thirteen gestures is similar in substance in both the works: Pataka, Tripataka, Ardha-chandra, Arala, Shuka-tunda, Mushthi, Shikhara, Padmakosha, Shar-pashirsha, Mrigashirsha, Chatura, Bhramara and Mukula.

(2) The following gestures have some points of agreement as regards their application. The number of those points varies in each case and it

has been noted against the name of each gesture mentioned below. Pataka, Tripataka, Ardha-chandra, Mushthi, Katakamukha, Padmakosha, Sarpashirsha and Mukula.

(3) The definitions of the following gestures vary in both the works: Kartarimukha, Katakamukha, Kapiththa, Shuchi, Kangula, Alapadma, (Alapallava), Hamsapaksha, Samdamsa, Tamrachuda.

(4) The following gestures of Natya Shastra are sub-divided according to their 'Vini-yogas' and special instructions have been given as to how a gesture is to be used in different groups of things. Pataka, Tripataka, Arala, Shuchimukha, Chatura, Samdamsa.

(5) *Combined hand gestures*—Natya Shastra names thirteen gestures of this class, while Abhinaya Darpana gives twenty-three. The two classifications have eight common names. Anjali, Kapota, Karkata, Swastika, Dola, (Abhinaya Darpana) (Dol—Natya Shastra), Pushpaputa, Utsanga, Katakabardhana (Abhinaya Darpana), (Katakabardhamanaka—Natya Shastra).

As a result of the comparison of the combined hand gestures named similarly in the two works, we have the following facts:

(1) The following gestures in both the works have substantially the same definitions, and their applications also agree mutually to a great extent. Anjali, Kapota, Karkata and Pushpaputa.

(2) The gesture named Pushpaputa is almost similarly defined in both the works.

(3) The remaining three gestures are differently defined and applied in the two works.

In Kathakali hand gestures seem to have been borrowed from the Agamas and Natya Shastra. It is heard that there are 64 hand gestures in Kathakali. But a dancer ordinarily uses only four, viz., Pataka, Kataka, Mudra and Mushtti.

The following 24 hand gestures are the most important ones in Kathakali. Pataka, Tripataka, Kartarimukha, Ardhachandra, Arala, Shukatunda, Mushtti, Sikhara, Kapiththa, Katakamukha, Suchimukha, Mudra, Sarpasirsa, Mrigasirsa, Anjali, Pallava, Mukura, Bhramara, Hamsasya, Hamsapaksa, Vardhamana, Mukula, Urnanabha, Kataka.

The following are the 39 combined hand gestures in Kathakali. Kataka-Mushti, Shikhara-Mushtti, Hamsasya-Mushtti, Kataka-Hamsapaksha, Mrigasirsa-Hamsapaksha, Mudra-Mushtti, Mudra-Pataka, Hamsapaksha-Pataka, Mukula-Mushtti, Shikhara, Mukula, Vardhamana-Anjali, Katakajali, Suchimukha-Anjali, Kartarimukha-Mudra, Kataka-Shuchimukha, Vardhamana-Hamsapaksha, Mudra-Pallava, Kataka, Kataka-Mukura, Mushtti Shikhara-Hamsapaksha. Pataka-Kartarimukha, Kartarimukha-Mushtti, Hamsapaksha-Mushtti, Ardhachandra-Mushtti, Kartari-Kataka, Hamsasya-Pataka, Pataka-Kataka, Shikhara-Anjali, Vardhamana-Hamsasya, Pataka-Mushtti, Pataka-

Mukulam, Hamsapaksa, Pataka-Kartarimukha, Anjali-Kataka, Pallava-Mushthi, Kataka-Mudra, Kartari-Kataka.

The following three hand gestures are the same with Abhinaya Darpana and Natya Sastra. Katakamukha, Sarpasirsa, and Mukula.

The following nine names are the same but the construction is different. Pataka, Tripataka, Kartarimukha, Ardhachandra, Arala, Shukatunda, Suchimukha, Mrigasirsa, Hamsasya.

Kathakali Urnanabha is the same as Natya Shastra, whereas there is no mention of it in Abhinaya Darpana.

The following five gestures exist in Kathakali only. Mudra, Pallavam, Mukuram, Vardhamana and Kataka.

The construction of the following five gestures in Kathakali is different, whereas it is the same both in Natya Shastra and Abhinaya Darpana. Mushthi, Shikhara, Kapiththa, Bhramara and Hamsapaksha.

(c) *Nritta Hastas*:—According to Natya Shastra they are twenty-seven in number and different from the single hand and combined hand gestures. But their number in the Abhinaya Darpana is thirteen and they are not anything different from the single and combined hand gestures; for six of them, Pataka, Tripataka, Shikhara, Kapiththa, Alapadma and Hamsasya are the same as the single hand gestures of the same name and the re-

maining seven (Anjali, Swastika, Dola, Katakabardhana, Shakata, Pasha and Kilaka) are the same as the combined hand gestures of the same name. Thus, whatever might be the number of gestures in each group, the total number of hand gestures are sixty-four according to *Natya Shastra* and fifty-one according to *Abhinaya Darpana*.

Charis—According to *Natya Shastra* Charis are thirty-two in number and are divided into two classes: (a) earthly (Bhauma) and (b) heavenly (Akashgami). But *Abhinaya Darpana* has only eight Charis and they constitute only one class by themselves. The two works have no names in common in their Charis.

Mandalas—According to *Natya Shastra* Mandalas are twenty in number and are divided into two classes: (a) earthly (Bhauma) and (b) heavenly (Akashika), but *Abhinaya Darpana* gives only ten of them and does not classify them at all. The two works have no common names in their Mandalas.

*Bharatarnava*¹ resembles *Abhinaya Darpana* to a great extent in its treatment of hand gestures of the first two kinds (Asamyuta and Samyuta Hastas). The number of Asamyuta Hastas (single hand gestures) is twenty-eight in *Abhinaya Darpana*, where-

¹ The so-called Poona MS. which has been held only as a later compilation from several books instead of the original one.

as their number is twenty-seven in Bharatarnava. Of these, twenty-six gestures have similar definition and description in both the works. The number of Samyuta Hastas (combined hand gestures) in Abhinaya Darpana is twenty-three, while in Bharatarnava their number is sixteen. Of these, seven have common names in the two works, and the definition and application of six only have a substantial agreement in both.

But the treatment of Nritta Hastas in Bharatarnava is different from that of Abhinaya Darpana. Unlike Abhinaya Darpana, Bharatarnava describes a new set of hand gestures called Nritta Hastas. In this matter the latter work bears resemblance to the extant Natya Shastra. The number of Nritta Hastas are sixteen in Bharatarnava, whereas their number is no less than twenty-seven in Natya Sastra. Of these twelve common names are found in both the works but their definitions and applications differ.

The next important factor is how the limbs of the body are taken into action to produce harmony in dance rhythm. This can be estimated by looking at the bends (Bhangas) of the body. The ideal postures of the body in movement are based upon these Bhangas or bends which represent the deviations of the body from the central plumb line or equipoise of the figure. Bhanga is the basis of Bhangi (gait). Bhangas are not mentioned in either of the two authorities and encyclopedias of dancing viz.,

Abhinaya Darpana and Natya Shastra (the latter of music also). The conception of bends is of later origin and the word is first found in Manasara. Bhangas are of four kinds:—(1) Abhanga (slight flexion), (2) Samabhanga (equipose), (3) Atibhanga (excessive flexion) and (4) Tribhanga (three flexions).

सर्वेषां देवदेवीनां भङ्गमामिहोच्यते ।
अभङ्ग समभङ्ग च अतिभङ्गं त्रिधा जगत् ॥

(*Manasara, Ch. 67, Last Sloka*).

The Abhanga pose is shown in standing gracefully with weight of the body placed on one leg. It indicates meditation, repose and serenity. Samabhanga is the fourth "plastic equivalent to spiritual equilibrium." It is the gracious pose of seated or standing figures in equipose. Atibhanga is concerned with the dramatic dance forms called Tandava i.e., the Nataraja poses of the dancing Shiva, the ecstatic dance of Krishna and others. Tribhanga posture is the thrice bent figure in which the head is inclined to one side, the torso is bent in the opposite direction and the part of the body below the waist takes again the reverse direction. The Tribhanga actions are dramatic dynamic flexions.

As to the favourite pose of the body, and especially of the feminine body, it was that of the three bendings (Tribhanga)—that is with the

head inclined towards the right (in female statues), and the bust turned towards the left, while, thanks to the Indian predilection for a sideward thrust of the hip, the legs would again turn towards the right. The pose of male statues would be the exact opposite, the head being inclined towards the left, and so forth.¹

Now we come to the actual movements of the body. An explanation of the 'limbs' and 'bends' was given in order to be helpful for the understanding of the movements. Movements are either Charis or Sthanakas, dynamic or static. The whole of Chapter X of Bharata Natya Shastra has been dealt with Charis and Sthanaka movements. Sthanakas have been mentioned in Manasara also. The harmonised co-ordination of the foot, calf, thigh and waist are known as Charis. All actions with one leg are called Charis. There is no dance without Chari actions.

Sthanakas begin from sloka 48 but Bharata does not mention in detail the chief characteristics of Sthanakas. The body movements are elaborately and exhaustively dealt with in Bharata's Natya Shastra, but Abhinaya Darpana fails to

¹ See Abanindra Nath Tagore, op. cit. "Some Notes on Indian Artistic Anatomy", published by the Indian Society of Oriental Art, Calcutta 1914.

Ragini Devi in her book "Nruttanjali" does not draw out any distinction between male and female postures in "Tribhanga."

narrate them and attaches more importance and attention to the hand gestures. According to Natya Shastra body movements are divided chiefly in the following groups, Karanas, Angaharas, Rechakas and Pindibandhas. The Karanas are single postures, the special features of them being that the left hand is generally put on the breast while the right hand follows the movements of the feet. Bharata defines a Karana in the following manner. "Let it be understood that, in what is to be said hereafter, the movements of the hand and foot should accord with those of the waist, side, chest, back and belly. Each unit (of dance) consist of certain positions, movements and poses of the hands. A combination of these constitute a Karana." Again in verse 172: "As a general rule the left hand should be placed over the chest in producing the Karanas, the foot and right hand should accord with it." The verse 172 is the repetition of the verse 57 and this is found in the Gwalior edition which adds four slokas more at the end. It is not so in Jaipur one.

Bharata again states: "O, Dvijas, I shall describe the performance of these with the Karanas and also how the actors are to combine the movements of the hands and feet in the several Angaharas and Karanas. Angaharas have their origin in Karanas. I shall describe these (Karanas). A Karana in dance is the co-ordination of the movements of the hands and feet."

"These are one hundred and eight Karanas enumerated by me."

One hundred and eight varieties of Karanas have been mentioned, but Abhinavagupta, the commentator of *Natya Shastra*, states in clear terms that the list is by no means exhaustive.

Angaharas arise out of a combination of either two, three or four of such Karanas or single units Matrika (to be explained later).

Bharata illustrates thirty-two varieties of such Angaharas. Abhinavagupta explained the meaning of the term Angahara in two ways: the movements of limbs in proper directions or the movements of limb as displayed by Shiva.

The sage mentions four types of Rechakas which imply the movements of the foot, the waist, the hand and the neck and Pindibandha is the finished figure developing from particular pieces of dance. He does not properly define and clearly explain the Angaharas, Rechakas and Pindibandhas.

Movements are divided again into Matrika, Kalapaka, Bhandaka and Sanghataka. A single unit (Matrika) of action consists of two Karanas. Three Karanas make a Kalapaka and four a Bhandaka. A combination of five Karanas is called a Sanghataka.

द्वे नृत्तकरणे चैव भवतो नृत्तमातृका ॥११॥

त्रिभिः कलापकं चैव चतुर्भिभण्डकं भवेत् ।

पञ्चैव करणानि स्युः सङ्घातकं इति स्मृतः ॥३२॥

(*Natya Shastra*, Ch. IV).

Bharata in another sloka (Verse No. 173, Ch. IV) gives a contrary definition of Matrika. Here he says that Matrika or prime unit is constituted by Charis and Nritta Hastas.

चार्यश्चैव तु याः प्रोक्ता नृत्तहस्तास्तथैव च ।
सा मातृकेति विज्ञेया तद्भेदात्करणानि तु ॥१७३॥

(*Natya Shastra*, Ch. IV).

If an analysis or a deduction is made it becomes obvious that a Karana is the source and origin of all the movements. For want of space we will not deal with the movements of all the limbs of the body in detail nor all the separate movements of each individual limb required to produce a single Karana. In the present chapter we will confine ourselves to the treatment of one hundred and eight Karanas as inscribed in the Chidambaram temple, especially those which bear virile elements. In the compartments of the East and West Gopuras in the Nataraja temple at Chidambaram in South India these Karanas were cut on rocks with appropriate verses from the *Natya Shastra* undercath each of the postures. The chief remarkable element to be pointed out is that all the postures are exhibited by female figures.

There is no doubt that Bharata does not make any line of demarcation nor any distinction between male and female dance. Dance according to him is Tandava and he attributes the whole

Chapter IV of his book as Tandava Laksanam. But it does not necessarily mean that all the postures and Karanas should be performed by females. Bharata has always in his mind this distinction, though he does not clearly lay down any rules and regulations. When he trains his sons and disciples each in the part for which he is best fitted, he discovers that certain aspects of the dance could be expounded only by women. Faced with this difficulty, he perforce approaches Bramha who immediately creates the Apsarasas (celestial nymphs). Unto the Apsarasas the Kaisiki Vritti (graceful style, suited especially to the passion of love), which is one of the four modes of dramatic style, is introduced and attached. The dancer of Kaisiki should be women alone who are fit to expound this type of dance. (*Ch. I. Natya Shastra*).

It is not necessary to deal with all the 108 Karanas. Three selected poses possible for women may be quoted to show the co-ordination of the movements in each instance and the figures of those sculptures.

In this Karana¹ the hand is in Apaviddha in the Suci pose, the leg in Nikutta and the side in Sannata. Apaviddha Suci hand is joining the tips

¹ The slokas have already been translated in 'Tandava Laksanam' by B. V. Narayanaswami Naidu, who fails to explain the technical terms. I have tried to explain fully the gestures and the movements for the convenience of the readers and the dancers.

of the middle finger and the thumb and the remaining fingers curved. Nikutta legs are bending the legs from knees as is shown in Fig. 1, K. 12. Sannata is well bent of the head on one side. The Karana is termed Arddha Rechita or "half-whirl".

It is obvious that in some cases the figures are not the actual representations of the Slokas inscribed underneath each of them. In Karana 12, according to Verse 73, the right hand is in Apaviddha in the Suchi pose and the left hand, as a general rule of Karanas, should be on the breast, instead of raising upwards, as is depicted in the statute. The right hand should move in accordance with the movement of the feet. So the position of the right hand is immaterial here and can be put at any place. Such misrepresentations can be detected in many instances. It seems that the workmen and masons did not go strictly to the meaning of the verses, but were too much engaged and concerned with the artistry and aesthetic beauty of the dancing poses adhering to the general movements of the dancing body as described in *Natya Shastra*.

In Unmatta the legs are bent and the hands are in Rechita. Rechita of the hands are lifting them up and throwing about, moving round and round and drawing them back. The sentiment

*K. stands for Karana and the numbers are Karana numbers as given in *Natya Shastra*.

underlying is that of frenzy. (Fig. 2). In the figure the movements of the hands are shown by dotted lines. K. 14.

The left hand is placed on the chest. The right hand is in Proddhestita Tala. The legs are in Anchita. Proddhestita Tala occurs when the hand in Tripataka (the third finger is bent and all the other fingers are pointed upwards close to each other) is raised to the ears and put in Uddhvestita (pointing downwards). Anchita of the legs occurs when all the toes are stretched out. This Karana is termed Karihasta (elephant's trunk) and seems to be the best in the postures meant for females. (Fig. 19). The raising of the right hand to the ears is shown by dotted lines. K. 87.

The following Karanas bear manly qualities and some of them possess virile sentiments. The Karana numbers are the following:—26, 42, 44, 46, 47, 50, 52, 53, 64, 66, 70, 75, 76, 80, 83, 84, 99, 100, 106, 107 and 108. The respective numbers of the verses are 87, 103, 105, 107, 108, 111, 113, 114, 125, 127, 131, 136, 137, 141, 144, 145, 160, 161, 167, 168, and 169. These Karanas are twenty-one in number and the remaining eighty-seven Karanas can be prescribed for both the sexes, but some of them seem to be for females only.

Keep one leg in the Vrischika pose, the left hand on one side in a bending manner and the right one at the tip of the nose. It is called Nikun-

chita or bent. (Fig. 3). Vrischika occurs when the right leg is bent backwards (so as to look like the uplifted sting of the scorpion). This pose is used in virile dance. K. 26.

Put the leg in Vrischika (explained above) and the two hands in Nikutta. Nikutta hands are placing the tips of the fingers on the respective shoulders. The posture is termed Vrischika Kutitta (scorpion in Nikutta). (Fig. 4). K. 42.

The leg is arched backwards in Kunchita Urddhva Lata. The left hand is in Lata. Kunchita Urddhva Lata means bending the leg so as to expose the nether surface of the toes. Lata means putting the hands in Pataka (all the fingers stretched upwards) and in that pose stretching them obliquely at the sides, and then backwards. The pose is termed Lata Vrischika (scorpion creeping down) and its usage is to indicate dropping to the earth from the skies. (Fig. 5). The moving of the hand backwards is shown by the dotted line. K. 44.

Make Vrischika of the leg; place the two hands in Swastika; then make Rechita of the hands separated from each other. Swastika is crossing the wrists in the form of Swastika. Then separate the hands and throw them about. We should not go into the details of hand gestures for this purpose. Rechita has been explained above. This pose is called Vrischika Rechita (whirling scorpion) and its usage is to indicate flight in the air. (Fig. 6).

The Swastika poses of the hands and then throwing them about are shown by the dotted lines. K. 46.

The hands are bent towards the elevations of the shoulders, the right leg is bent towards the back and kept at some distance from it. This is termed as Vrischika (scorpion) and it is used to indicate aerial flight, Indra's elephant (Airabat) etc. The leg in this Karana is in the form of the tail of a scorpion. (Fig. 7). K. 47.

Make Vrischika of the right leg, and form Tilaka on the forehead with the thumb of the right foot. The dancer carries on the left hand also to the forehead and places it with the thumb downwards so as to touch the forehead in the manner in which the Hindus make the Tilaka (beauty-mark). The Karana is named Lalata Tilaka (forehead mark). (Fig. 8). K. 50.

The right leg is bent backward (Nata), the right hand is also bent (Kunchita), and the left hand is in Uttana. Uttana is the act of placing the hands with the palm upwards. The pose is termed Kunchita (angular bend) and is used to indicate mental state of a person overflowing with joy during the worship of his favourite deity. The pose indicated is that of moving forward on the right knee, the left foot being flat on the ground. (Fig. 9). K. 52.

Chakramandala (wheeled body) occurs when the hands are let down fully and the body is curved in Abhyantara Apaviddha. Abhyantara Apaviddha

action means making the Apaviddha action with some space between the legs. Apaviddha action is the same as Baddha Chari which is rubbing the two calves against each other crosswise. This is followed by Valana of the thighs. Valana is moving the knees into the space between the thighs. This posture is used to indicate haughty gait, ornament, decoration etc. (Fig. 10). K. 53.

Nisumbhita or stamping occurs when the leg is bent from behind, the chest is elevated and the palm is placed in the Tilaka pose. The Tilaka pose of the palm is the same as in Lalata Tilaka. This is one of the favourite dances of Shiva. (Fig. 11). K. 64.

Make Atikranta Karana of the leg and stretch it towards the front. The hands should accord with the pose of the leg. Atikranta means bending the leg, lifting it up and stretching it out in front and dropping it down gently. The pose is called Atikranta (step beyond). This is more of a gymnastic pose than of a dance. (Fig. 12). K. 66.

The legs are stretched backwards, the hands are in Rechita and the chest is well elevated. In Lata the two hands are stretched obliquely on either side of the dancer (as though the hands are creepers hanging down loose). In Lata Rechita the left hand is in Lata and the right is whirled round and round. The posture is termed Garudapluta (kite's flight) and is used to

indicate flying like a kite. (Fig. 13). The movement of the left leg and the right hand is indicated by the dotted lines. K. 70..

Jump up and place the legs crosswise in front. At the same time keep the hands in Dola. Jumping up should be in Harinapluta which is making Atikranta (explained in K. 66) with the right leg. Jump up and throw down the leg. Then bend the left calf and throw it backwards. The hands should be in Sannata (well bent) and Dola. Dola occurs when the arms and shoulders are let down free and loose. The Pataka (see K. 44) of the hands is released. (Fig. 14). The Karana is named Sannata (hands well bent). K. 75.

Suchi (needle) posture is practised by lifting up the bent leg and placing it so as to touch the ground in front. The hands should accord with the dance, (action of the leg). (Fig. 15). Placing again the leg in front is shown by the dotted line. K. 76.

Mayuralalita (peacock's grace) is made by making Vrischika of the leg, keeping the hands in Rechita and turning Trika round and round. Vrischika and Rechita have been explained in Karanas 26 and 14 respectively. (Fig. 16). Trika and Rechita have been shown by the dotted lines. K. 80.

Harinapluta (deer flight) occurs at the time of Atikranta Krama (explained in K. 66). Jump

up and throw down the leg and place it on the calf of the leg in a bent position. (Fig. 17). K. 83

Make the Dola Pada. Jump up and throw down the foot. The Trika should be in Parivritta. Dola Pada is first bending the leg and then swinging it from side to side and dropping it on the heel. Parivritta is spinning the Trika on its own axis. The movement is called Prenkholita (cradle swing) and seems to be absolutely difficult for a woman. (Fig. 18). The dotted lines are given to show the Parivritta movement and the movement of the right leg. K. 84.

Madaskhalita (tripping in intoxication) is, when the hands are hung down, the head is tossed about (from side to side) and the legs are in Valitaviddha. Valitaviddha is moving and bending the legs and these actions are to be performed alternately with the right and left legs. Its usage is to indicate intoxication. (Fig. 20). K. 99.

Vishnukranta or Vishnu's step occurs when the legs are stretched in front and bent as if in preparation for walking. The two hands are in Rechita (explained above) and its usage is to indicate the gait of Vishnu. (Fig. 21). K. 100.

Nagapasarpita (serpentine movement) is the movement when the legs are in Swastikapasarpita. The head is moved from side to side. The hands are in Rechita. Swastikapasarpita is releasing Swastika or crossing of the legs. The usage of this movement is to indicate passionate temper. (Fig.

22). The dotted lines indicate the movement of the head and releasing of the legs from Swastika. K. 106.

The body is curved. The leg is stretched in Talasanchara. The chest is opened out. Talasanchara occurs when the heel is raised, the big toe is stretched out and the other toes are bent and moved slightly. The posture is termed Sakatasya or cartwheel. (Fig. 23). K. 107.

The feet with the heels turned up with the toes, the hands in Tripataka (first make Pataka and then bend the ring-finger) facing downwards, and the head in Sannata constitute this Karana. Sannata has been explained in K. 12. The pose is called Gangavatarana or descent of the Ganges and the name is suggestive of the purpose. (Fig. 24). K. 108.

From the above Karanas we also find that there are a few postures and movements which are very difficult to execute. The poses which seem to be for gymnastic purposes and bear the sentiments of extra chivalry and virility are the following. The Karana numbers are 26, 42, 50, 53, 64, 76 and 107. (Figs. 3, 4, 8, 10, 11, 15 and 23). It should be remembered that some of the poses were deliberately exhibited to please the demons to suit their temperament. (*Vide Ch. I, Slokas 106-113, Natya Shastra*).

We conclude by mentioning another striking fact regarding the total number of the Karanas,

Angas and Upangas. We are compelled to leave Pratyangas here, as those are not enumerated by Bharata. According to Bharata Upangas and Angas are six in number. It has been stated previously that the commentator of *Natya Shastra* clearly states that the *Karanas* are by no means exhaustive. It does not mean that Bharata did not know or did not willingly make an elaborate treatment of the postures and movements. Why then Bharata did not enumerate either 107 or 109 *Karanas* one more or less? The idea at the back of it is that of religious fervour. In Hindu conception the numbers 108 and 6 are regarded as auspicious and of good omen. That is why the Hindus follow the austere rites of repeating "Japa" and "Gayatri" mantra for 108 times. We have the practice of lighting 108 lamps (Pradipa) at the time of worshipping. After *Validan* (animal sacrifice both in *Durga* and *Kali* worship (Puja) 108 lamps are lighted and arranged in rows placing them on plantain barks before the deities. The lamps are made of small earthen pots, in which two wicks made of cotton are placed crosswise and the pots are filled with "Ghrita". At the time of "Dipali" ceremony, there is a convention that the minimum number of lamps for illumination in a house must be 108. Then again it is believed that *Nataraja* danced 108 types of dances at *Tillai*.

108 "Tulsi Patras" (leaf of *Tulsi* tree. *Tulsi* is a kind of plant with a good smell which is re-

garded as very sacred) are offered to 108 different deities in the ceremony of Shanti Sastayan (worship to bring peace and fortune in a family).

The number six also is deemed to be a necessary number and regarded as an essential one in dealing with fine arts in general. There are six Ragas (musical notes) viz., Bhairava, Kausika, Hindola, Dipaka, Sri and Megha (Natya Shastra). There are six major keys in Vina and Sitar (Indian musical instruments). The auspicious and religious functions of number six can be well examined by the following rites and rituals. The six offerings are seat, umbrella, a pair of shoes, bed, rice and water. The six excrescences from a cow which are required at the time of worshipping a deity and are considered as the emblem of purity have been mentioned in "Smrity" as, cow-dung, cow's urine, curd, milk, ghee and a bright yellow pigment prepared from the bile of a cow which is known as 'Gorochana'. According to Tantras there are six limbs necessary for worshipping the deities. Those are heart, head, pig-tail, armour or amulet, three eyes and both the palms with their backs. A worshipper has to perform Nyasa (a kind of rite) at the above mentioned six places inducing purity unto them; and recite the following incantation:—

Six Angas mentioned in Yoga practice are:— (renunciation, meditation, control of breath, belief, argument and self-realisation). The six kinds of

strength have been mentioned which a king ought to possess and those are:—
(nobility, modesty, friendship, power to unite, the essential qualities to become an enemy and also to bear hardships).

Thus we find that Bharata by mentioning six Angas and Upangas and 108 Karanas attaches more importance to the artistic and auspicious elements borne by those numbers. It is also curious that number 108 is divisible by six, it is eighteen times six.

Movements of Head

Movement of the head is the source or level pose of inertia which precedes action, establishes the serene and gracious mood that clears the mind of distractions. It is the auspicious pose which precedes all performance.

(1) *Sama*—(level), not moving, not bent, not raised. Usage. At the beginning of dancing, sitting for prayers, pride, authoritative speech, satisfaction, feigned anger of love, indifference and cessation from action.

(2) *Udvahita*—(raised) raising the head and keeping it still. Usage. Flag, moon, firmament, mountain, flying things in the air, anything tall.

(3) *Adhomukha*—(Face inclined) the head is bent. Usage. Modesty, sorrow, bowing, regarding anything vile, fainting, things on the ground, bathing.

(4) *Alolita*—(rolling). The head is moved in a circle. Usage. Sleepiness, obsession, intoxication, faintness, dizziness, hesitation, uncontrolled laughter.

(5) *Dhuta*—(Shaken). Used by Bharata and others. The hand is turned to and fro from right to left and left to right. Usage. Denial, looking repeatedly at things, condolence with others, astonishment, dismay, indifference, cold, fire, fear, first moment of drinking liquor, preparing for battle, rejection, impatience, glancing at one's own limbs, summoning from both sides.

(6) *Kampita*—(Nodded). Shaking the head up and down. Usage. Indignation, saying, 'Halt', enquiry, summoning, threatening etc.

(7) *Paravritta*—(Turned round). When the face is turned round the head is called Paravritta. Usage. In denoting the command, 'It should be done', anger, shame, turning away the face slightly, hair of the head, a quiver.

(8) *Utkshipta*—(Thrown up). When the head is turned aside and then raised up it is called Utkshipta. Usage. To denote the command or request, "Take this" or "Come". The supporting of (something) and acceptance.

(9) *Parivahita*—(Widely moved). When the head is moved from side to side like a Chauri, the head is called Parivahita. Usage. In denoting infatuation, yearning for the separated lover, the praise of a deity, satisfaction, approval and cogita-

tion.

(10) *Prakampita*—(Waving about). Repeatedly moving the head forward and to both the sides. Usage. The marvellous (Adbhuta Rasa), song, composition, bee, enemy's mode of fighting.

(11) *Saudarya*—(Elegance). Looking up and down, the trunk also bent. Expressing a cause, in dances showing the 'bee' hand, Yoga practice.

Movements of Neck

Those who are well versed in Bhavas, according to them there are four kinds of neck movements.

(1) *Sundari*—When the neck is moved to and fro horizontally, it is called Sundari. Usage. To denote the beginning of affection, effort in the sense of 'completely' with and approval to pleasure.

(2) *Tiraschina*—The neck moving in an upward movement on both sides like the gliding of a snake. Usage. To denote exercise with a sword and the gliding of a snake.

(3) *Parivartita*—The neck moving from right to left like a half-moon. Usage. In erotic dance (Lasya) and kissing the two cheeks of the beloved.

(4) *Prakampita*—When the neck is moved backward and forward like the movement of a she pigeon's neck, it is called Prakampita. Usage. To denote 'You' and 'I', folk-dancers, swinging, the

inarticulate murmurings and the sound uttered by a woman at the time of conjugal embrace.

Movements of Eyes

(1) *Sama*—(Level). Gazing without winking. Usage. At the beginning of a dance, thinking of some other matter, surprise, the image of gods.

(2) *Alokita*—(Inspecting). Swiftly turning with keen glances. Usage. Potter's wheel showing 'all sorts of things', desires.

(3) *Shuchi*—(Sidelong). Looking out of the corners of the eyes without moving the head. Usage. Secret purposes (Ingita), twirling the moustaches (self-confidence), aiming an arrow, hinting and *Kulata Natya*.

(4) *Pralokita*—Turning from side to side. Usage. Looking at a thing on both sides, making signs, moving, disordered mind.

(5) *Nimilita*—(Closed). The eyes half-closed, half-open. Usage. Appearance of a sage, subjection to another's will, prayer, meditation, greeting, madness and keen insight.

(6) *Ullokita*—(Looking Up). Directing the glance keenly up and aside. Usage. The point of a flag, tower, temple, previous lives, height, moon-light etc.

(7) *Anuvritta*—(Following). Glancing quickly up and down. Usage. Angry looks, friendly invitation.

(8) *Avalokita*—(Looking down). Looking at a shadow, reflection. Usage. Bed, study, looking at one's own body etc.

(9) *Snigdha*—(Tender). The look that is associated with joy, pleasant anticipation, things after one's own heart, having an inner radiance, expressing the surge of love passion, in affection etc.

(10) *Shringara*—(Love). Born of great joy, in the toils of love—raising the eye-brows and looking out of the corners of the eyes, mutual glances of those who are fast bound by amorous desires.

(11) *Adbhuta*—The ends of the eyelids slightly curved, the eyebrows raised in wonder, the eyes shining. Usage. Marvellous.

(12) *Karuna*—A downcast glance, half-vouchsafed with tears, benevolent, the black pupil slowly moving, regarding the top of the nose. Usage. Pathos.

(13) *Vismaya*—Quickly raised, straight staring. Usage. Astonishment.

(14) *Tripta*—(Satisfaction). Steady, wide opened, the pupil motionless keeping its place. Usage. Resolution, 'Utsaha'.

(15) *Visanna*—The eye-lids wide apart, eye-lashes recurved, the pupil fixed. Usage. Dismay, anxiety.

(16) *Bhayanaaka*—(Inspiring fear), the eye-lids raised and fixed, the pupil bright and fluttering. Usage. Great fear, terrible.

(17) *Druta*—Both pupils moving. Usage. Excitement, Vira (heroic) radiant, direct, open, rather majestic self-controlled, the pupils at rest.

(18) *Raudra*—(Cruel). The pupils fixed and the lids not moving, the brows contracted and raised. Usage. Unfriendly, red.

(19) *Dura*—(Far). Slightly raised. Usage. Things at a distance.

(20) *Ingita*—Sidelong glances expressing joy. Usage. Secret thought.

(21) *Vilokita*—Looking back. Usage. Things or places behind.

(22) *Vitarkita*—(Deliberation). Direct, wide opened, the eye-lids separated, the pupils fixed as if in fear. Usage. Consideration.

(23) *Shankita*—(Apprehensive). A little moved, a little at rest, slightly raised and moved to and fro, the pupils partly hidden. Usage. Hesitation.

(24) *Abhitapta*—(Burnt). The eye-lids moving, the pupils gazing languidly. Usage. Indifference (i.e., regarding a thing, but without interest).

(25) *Avalokita*—Looking down. Usage. Study, reflection.

(26) *Shunya*—(Vacant). Eye-lids level, pupils visible, motionless, gaze vacant. Usage. Misunderstanding.

(27) *Hrishta*—(Merry). Fluttering, pleasant, twinkling. Usage. Laughter.

(28) *Ugra*:—(Fierce). Very wide open, a little red at the corners. Usage. Ferocity.

(29) *Vibranta*:—(Wandering). The pupils moving, rolling, unconstrained, between tears and laughter, the wandering glance of excitement.

(30) *Shanta*:—(Peace). Gradually closing the lids, the eyes slightly moving, the pupils moving to the corners, the peaceful glance of dispassion.

(31) *Milita*:—Nearly closed, conditions such as subjection to another's will.

(32) *Shuchana*:—The eyes partly closed, following the movement of the Shuchi hand. Usage. Pointing out.

(33) *Lajjita*:—The upper eye-lid dropped, the pupil also lowered bashfully, the lashes meeting, a modest glance.

(34) *Malina*:—The lashes partly closed, the pupils sunken. Usage. Women (i.e., dissipation).

(35) *Trasta*:—(Frightened). Inwardly expanded, the pupil raised. Usage. Fear and intoxication.

(36) *Mlana*:—(Dull). The pupils moving languidly and slowly, squinting, the lashes seeming to touch. Usage. Insipid matters.

(37) *Mukula*:—The lashes trembling and touching, the expression of the pupils mild, the upper lids lowered, this 'hid' eye indicates bliss.

(38) *Kunchita*:—(Curved). The lashes a little recurved, the eye-balls a little sunk. Usage. Dislike or jealousy.

(39) *Akasha*—(Sky). Directed towards the sky, the pupil turned far back. Usage. Things moving about.

(40) *Ardhamukula*—Smiling, the pupils just visible under the lids. Usage. Bliss and rejoicing.

(41) *Anuvritta*—(Following) Repeated glancing. Usage. Hurry.

(42) *Vipluta*—The lids trembling, expanded and then dropped, this 'disordered' eye indicates beauty in things of all sorts.

(43) *Jimha*—(Oblique). Bent back, a slow and hidden glance, used to convey secret meanings and in envy.

(44) *Vikosa*—Without winking, the pupils moving, the lids wide apart. Usage. Joy.

(45) *Madira*—Indirect ranging, centred, unsteady, crooked. Usage. The early stage of intoxication.

(46) *Hridaya*—Unsteady, flurried, the pupils moving, the lids recurved. Usage. Mediocre things.

(47) *Lalita*—(graceful). The corners of the eyes are closed by the movement of the brows, smiling because of the working of love, direct. Usage. Graceful posing.

Movements of Eye-brows

There are the following movements of the eye-brows:—Shahaja, Patita, Utkshipta, Chatura, Rechita and Kunchita. Kathakali also mentions six movements of the eye-brows.

CHAPTER V

HAND GESTURES

The hands of an Indian dancer play an important part in his expositions. The dance of the hands tells a story word by word, so to speak, in the precisely significant language of gestures—called in Sanskrit, the language of the gods. Commercial and industrial countries of the West have developed gestures to be greatly helped by them in everyday pursuits, such as semaphore and heliography. India on the other hand made an intelligent effort especially in the olden days to enrich its fine arts, culture and aesthetics by means of them.

These gestures represent objects either abstract or concrete. There are symbols to denote gods, goddesses, emperors, animals, rivers, mountains and so on. This gesture language is an almost perfect medium of emotional expression, if the hands themselves are beautiful and what is more important, if they are entirely suppled and controlled by years of practice.

The gestures as applied in Kathakali (a type of dance which is extant in South India) and also

codified in *Natya Sastra* and *Abhinaya Darpana* will help the readers to have a comparative study and also for their artistic attraction enable them to make use for practical dance demonstrations.

The respective methods to form hand gestures are not mentioned in this chapter, because the line drawings can easily serve that purpose. The usages are given to denote the meaning of the gestures and also to help the artists at the time of suggesting a particular object or expressing a sentiment.

Now let us narrate the usages and meanings of different hand gestures.

(1) *Pataka*—Usage. Beginning of *Natya*, clouds, forest, forbidding things, bosom, might, a river, region of gods, horse cutting the wind, lying down, attempt at going, prowess, favour, moon-light, strong, sunlight, forcing open doors, meaning of seven case endings, wave, entering a street, equality, anointing the body of one's own self, taking an oath, palmyra leaf, silence, shield, touching things, benediction, the ideal king, saying 'such and such a place', the sea, the succession of good deeds, addressing a person, going forward, holding a sword, a month, a year, a rainy day, cleaning with a broom etc. Kathakali usages are:—Sun, king, elephant, lion, bull, crocodile, arch, creeping plant or creeper, flag, wave, street, Patala, earth, hip, vessel, palace, evening, noon, cloud, ant-hill, thigh, servant, leg, moving wheel or disc, seat, thunder-bolt, town-gate, building, cart, gentle, crooked,

door, pillow, iron club, surface of the foot, bolt, day, walk, tongue, forehead, body, like, messenger, sprout, sandy. (Fig. 1).

(2) *Tri�ataka*—(Three parts of the flag). Usage:—Crown, tree, 'Vajra', weapon, bearer of Vajra (Indra), screw pine flower, light, rising flames, cheek, pattern drawn on the face and the body, arrow, turning round, union of man and woman, invocation, descent, lifting or bending down the face, touching auspicious things, book, site, disrespect, doubt, Vasava (Indra), stroking the hair, lamp, marking the brow spot, tying a turban, applying strong scent, closing the nose or ears, rubbing down a horse, the flight of certain birds, tongues of flames. According to Dhananjaya's Dasarupa the Tripataka hand is used in stage whispers (Janantika), to shut out the others when one person is addressed out of several persons present on the stage. Kathakali usages are:—Sunset, commencement, gentle address, drink, body, begging. (Fig. 2).

(3) *Ardhapataka*—(half-flag). Usage. Tender shoots (Pallava), bank of a river, dagger, knife, flag, tower, horn, saying 'both' etc. (Fig. 31).

(4) *Kartarimukha*—(Arrow shaft face). Usage. Separation of woman and man, opposition, stealing, the corner of the eye, death, disagreement, lightning, sleeping alone, falling, a creeper, red paint for the feet, drawing patterns on the body, yearning of separated husband and wife, buffalo,

deer, fly, whisk, hill-top, elephant, bull, cow; thick coil of hair, scissors, tower etc. Kathakali usage: Sin, fatigue, Brahmin, fame, pitcher, house, religious vow, purity, river bank, dynasty, hunger, hearing, act of speaking, multitude, end, hunting, thou, word, time, gradation, we, man, mouth, enmity, boy and mongoose. (Fig. 3).

(5) *Mayura*—(Peacock). Usage. The peacock's beak, creeper, bird of omen, vomiting, forehead, stroking the hair, brow spot, wiping away tears, argument according to law. (Fig. 32).

(6) *Ardhachandra*—(Half-moon). Usage. Moon on the 8th day of the dark fortnight, hand seizing the throat, spear, consecrating an image, platter, origin, waist, anxiety, one's self, meditation, prayer, touching the limbs, greeting common people, bangle, wrist, mirror, astonishment, effort, intemperance, tying up the hair, supporting the cheek in grief, the ear of an elephant, expelling evil doers, wiping sweat from the brow, adolescence, ability, moon, eye-brow, cloth, bow, pre-eminence, tightening the girdle, making a vessel, the body, movement of the feet, carrying a child, the back, white colour etc. Kathakali usage. If, what, helplessness, sky, blessed man, God, remembrance, grass, man's hair, starting, smiling, what, self-praise etc. (Fig. 4).

(7) *Arala*—Usage. Drinking poison, nectar, sipping of water by Brahmins, benediction, the aversion of a parasite for a friend, dressing the hair,

saying—'Come soon', circumambulation at morning and evening prayer, wiping sweat from the brow, putting collyrium on the eyes etc. Kathakali usage. Dull, tree, wedge, bud, sprout etc. (Fig. 5).

(8) *Shukatunda*:—(Parrot's beak): Usage. Shooting an arrow, throwing a spear, mystery, ferocity, Bramha weapon, nose, curve, turning round, javelin, proceeding, fighting, crossing, disrespect, lover's quarrel, opinion, abandonment, dice etc. Kathakali usage. Hand, goad, bird etc. (Fig. 6).

(9) *Mushthi*:—Usage. Steadiness, grasping the hair, holding things, wrestling, waist, fruit, agreement, saying—'Very well', sacrificial offering, greeting common people, carrying away, stronghold, holding a book, running, lightness, holding a shield, fistcuffs, grasping a mace or spear. Kathakali usage. Charioteer, prefix, loveliness, holiness, ghost, imprisonment, deserving, existence, heel or ankle, attraction, Chamara, God of death, mud, medicine, curse, swing, gift, circumambulation, digging, renunciation, spear, heroism, sun or fire, vomiting, giving birth, in vain, fie upon, minister, crossing, enduring, gift, permission, victory, bow, we, single, sentence, old age, robbing and food. (Fig. 10).

(10) *Shikhara*:—(Peak). Usage. The God of Love (Madan), bow, pillar, silence, husband, tooth, entering, questioning, the body, saying—'No', recollection, intimate suggestion, untying

the girdle, embrace, lover, letting fly. Shakti and Tomara weapons, sound of a bell pounding, gratifying the ancestors, steadiness, establishing a family, hero, spire, friend, cleaning the teeth with to and fro movement, plying a palmyra fan, difference, saying—'What', drinking water from a spouted vessel, the number 4, enjoying consequences, demure attitude of an amorous girl, bashfulness, permanent mood (Sthayi Bhava), Vinayaka, Mahisha Mardini, heroism, galloping of a horse, half-moon, brow-spot, making the sign of the hair knot, sapphire, intensity etc. Kathakali usage. Roaming, legs, eyes, sight, way, search, ear, drink, hands, wonder, time and wheels. (Fig. 11).

(11) *Kapiththa*—(Elephant apple). Usage. Lakshmi, Saraswati, winding, holding cymbals, milk, king, cows, collyrium, holding flowers at the time of dalliance, grasping the end of a robe, veiling the head with the Anchala or the end of a cloth, offering, incense or lights, churning Lakshmi, spreading cowries, holding elephant goad, or Vajra or a sling, showing a dance (Natya), holding a lotus of dalliance (Lilabja Dharana), counting Saraswaty's rosary, pounding barley etc. Kathakali usage. Trap or rein, doubt, feather of a peacock, drink, touch, going back, outside, back, descending and footstep. (Fig. 12).

(12) *Katakamukha*—(Opening in a link). Usage. Picking flowers, holding a garland of flowers or a pearl, drawing a bow slowly, distribut-

ing folded betel leaves, applying such things as musk or scent, speech, glancing, holding a fly whisk, drawing out an arrow, holding out a mirror, reins, conveyance, breaking a twig, cleaning the teeth, picking flowers, embrace of harlots, holding a discus or a fan etc. Kathakali usage. Coat, servant, hero, wrestler, shooting an arrow and arrest. (Fig. 21).

(13) *Shuchi*—(Needle). Usage. One Parabramha, demonstration, one hundred, sun, city, world, saying, 'Thus' or 'What?' or 'He', fan threatening, pining away, rod, the body, astonishment, braid of hair, umbrella, capability, down, beating the drum, turning the potter's wheel, wheel, circle, explanation, evening, boastings, truth-telling, pointing to a distant country, life, going in front, one, the twilights, solitude, lotus stalk, saying—'Sadhu', looking at things, world, unity, turning a wheel, sunrise and sunset, arrow, secret, metal, handle, threatening, addressing inferiors, listening, yearning for the beloved, recollection, nose, beak, white colour, vision etc. (Fig. 7).

(14) *Chandrakala*—(Digit of the moon). Usage. To indicate the crescent moon, the face, the span of the thumb and forefinger and objects of that shape, the crown of Shiva, the Ganges and a cudgel. (Fig. 33).

(15) *Padmakosha*—(Lotus bud). Usage. Fruit, wood, apple, elephant apple, breast, curve,

ball of flowers, light food, bud, mango, rain of flowers, cluster of flowers, the 'Japa' flower, shape of a bell, hole of a snake, water lily, egg, trunk of an elephant, brilliance, vessel of gold or silver, coil of hair, moderation, charm, saying—'Sadhu', cocoanut, Karnikara, mirror, bending bough, pot, opening of a flower. (Fig. 15).

(16) *Sarpashirsha*—(Snake-head). Usage. Sandal paste, snake, slowness, sprinkling, cherishing, giving water to gods and sages, flapping of elephant ears, message of wrestlers, rouge (Kunkuma), mud, Pranayama, (to indicate Pranayama, the Sarpashirsha hand is held upon the bridge of the nose precisely as in the daily ritual of regulated breathing), washing the face, occasion of charity, elephant, short man, shoulders, fondling, milk, water, saffron, bashfulness, concealing a child, image, drinking water, clinging, saying—'Very True', saying—'It is proper', answering, sprinkling sandal powder, holding the breasts of women etc. Kathakali usages tally more or less with the above. (Fig. 22).

(17) *Mrigashirsha*—(Deer-head). Usage. Women, cheek, traditional manners, fear, discussion, costume of an actor, place of residence, tete-a-tete, drawing three lines on the brow, patterns on the ground, massage of feet, combing, holding an umbrella, stair, placing the feet, calling the beloved, roaming, Padmini, Shankhini or Hastini women, slowness, applying sandal paste etc., ges-

tures of women, screen, self-manifestation, order, consideration, deer-face, indicating one's self, body. Kathakali usage. Deer, supreme being. (Fig. 8).

(18) *Simha-Mukha*—(Lion-face). Usage. Coral, pearl, fragrance, stroking the hair, drop of water, salvation, Moksha when placed on the heart, 'Homa', hare, elephant, waving Kusha grass, lotus garland, lion-face, testing the preparation of medicine. (Fig. 30).

(19) *Langula*—(Tail). Usage. Same as Kangula, Lakucha fruit, breast of a young girl, white water lily, partridge, areca-nut, little bells, pill, 'Cataka', grapes, 'Rudraksha', seeds, holding the chin, breast-bud, blue lotus, fruit, coral, mouth-ful, asterism, jujube-fruit, circle, anything small, hailstone. (Fig. 16).

(20) *Chatura*—Usage. Musk, a little, gold, copper, iron, wet, sorrow, aesthetic pleasure, eye, difference of castes, proof, sweetness, slow gait, breaking to pieces, face, oil or ghee. (Fig. 20).

(21) *Bhramara*—(Bee). Usage. Bee, parrot, wing, crane, cuckoo, similar birds. Kathakali usage. Feather, song, water, umbrella, ear of elephant, Gandharva, birth, fear, weeping etc. (Fig. 13).

(22) *Sola-Padma*—Usage. Full blown lotus, elephant-apple, turning, breast, yearning for the beloved, mirror, fullmoon, a beautiful vessel, hair-knot, moon. (Fig. 17).

(23) *Samdamsa*—(Grasping). Usage.

Generosity, sacrificial offerings, insect, apprehension, worship, the number 5, tooth, small, bud, singing Sangita, gentle dances, exegesis, Gyana Mudra, scales, flaw in a tooth, sacred thread, line, examining, painting pictures, truth, saying—'No', saying—'A little', moment, listening, testing metals etc., on the touchstone, shining white, taking aim, nail, sprout, Gunja seed, the number 8, fire-fly, poison, blades of grass, red ants, mosquito, eclipse, collecting pearls, bug, fly, garland, down, pointing, solitude, touching, Veda, snow, speaking, slipping, cutting off, a wound, brow-spot, collyrium, slowness. (Fig. 18).

(24) *Hamsasya*:—(Swan-beak). Usage. Blessing the festival, tying with thread, ascertaining with instruction, horripilation, pearls, putting forward the wick of a lamp, touchstone, jasmine, the act of painting, dyke, impeding a current. Kathakali usage. Eye-ball, soft, dust, pale, white, blue, red, mercy, tuft of hair or a line of hair on the abdomen, the first rain, hair, the three folds of skin above the navel of a woman etc. (Fig. 9).

(25) *Hamsapaksha*:—(Swan-wing). Usage. The number 6, construction of a bridge, putting the nail marks, covering, sheath. Kathakali usage. Moon, Cupid, wind, Deva, mountain, summit, everlasting, relation, bedding, rock, enjoyment, breast, cloth, conveyance, false-hood, lying down, fall, people, beating, covering, spreading, founding, coming, bowing down, bathing, sandal paste,

embracing, following, protecting, reading, mace, cheek, shoulder, hair, obedient, blessing, sage, thus, fish, worship, tortoise, you, sword, wrath, now, I, in front, axe, flame, call, getting on the lap, prevent etc. (Fig. 14).

(26) *Mukula*—(Bud). Usage. Water-lily, eating, the God of love, holding a seal, navel, plantain flower, charity, prayer, humble speech, lotus bud, self, life, the number 5, behaviour of an amorous woman, kissing, children, worshipping the gods, umbrella, bud, accepting fruits. Kathakali usage. Jackal, monkey, fading, forgetting etc. (Fig. 23).

(27) *Tamrachuda*—(Red crest i.e., cock). Usage. Cock, crane, camel, calf, writing or drawing the three worlds, trident, wiping away tears, the number 3, the three Vedas, wood-apple leaf, rubbing down a horse, leaf, panel, phalaka. (Fig. 19).

(28) *Trisula*—(Trident). Usage. Wood-apple leaf, three together. (Fig. 34).

(29) *Vyagbra*—(Tiger). Usage. Tiger, frog, monkey, mother of pearl. (Fig. 35).

(30) *Ardhasuchi*—(Half-needle). Usage. Sprout, young bird, large insect. (Fig. 36).

(31) *Kataka*—Usage. Calling and moving. Kathakali usage. Vishnu, Krishna, Balabhadra, arrow, gold, silver, female demon, sleep, lady in prominence, Shri or wealth, Vina or lute, star, garland, lotus, demon, crown iron club, particular, chariot, with, flower, mirror, female, 'Homa',

sweat, little, who, which or what, quiver, fragrance etc. (Fig. 28).

(32) *Palli*—Usage. A village or a hut. (Fig. 37).

(33) *Urnakanabha*—(Spider). Usage. Scratching the head, theft, Narasimha, face of a deer, lion, monkey, tortoise, Karnikara, breast, fear etc. Kathakali usage. Horse, fruit, leopard, butter, ice, abundance, lotus etc. (Fig. 29).

(34) *Bana*—(Arrow). Usage. The number 6, Nala Nritya. (Fig. 38).

A few remarkable points are to be mentioned here. The description laid down in Abhinaya Darpana about Langula and Kartarimukha are the same. Kangula should be as described in another version. Ardhashuchi as described in Abhinaya Darpana is not artistic nor it seems to be of a half-needle shape. It should be as described in another version.

Hand gestures mentioned only in Kathakali:—

(35) *Mudra*—Usage. Growth, movement, heaven, sea, thick, forgetting, all, announcement, thing, death, meditation, sacred threads, straight, mind, thinking, desire, self, recollection, knowledge, creation, life, disgrace, future, negative, the number 4 etc. (Fig. 24).

(36) *Pallava*—Usage. Vajra, summit of a mountain, ears of a cow, length of the eye, buffalo, iron club, spear, horn, circling, distance, leaf,

smoke, tail, rattan, paddy etc. (Fig. 25).

(37) *Mukura*—Usage. Tusk or fang, separation, part of the leg from the ankle to the knee, the buttock of a woman, Veda, brother, pillar, mortar, rapid or violent, devil, growth or nourishment, enemy, beetle, ray, anger, excellent, bangle, neck, armlet, negative etc. (Fig. 26).

(38) *Vardhamana*—Usage. Earrings of a female, jewelled garland, knee, contemplating sage, drum, elephant driver, whirlpool, navel, well etc. (Fig. 27).

Combined Hands: (Samyuta Hastas)

(1) *Anjali*—(salutation). Usage. Obedience, clapping time indicating the form of Shiva, saying—“What am I to do?” meditation, etc. Kathakali usage. Heavy rain, fire, vomiting, stream, vibration, brightness, hair, earring, heat or sorrow, confusion, always, river-bathing, flowing blood, anger, conch etc. (Fig. 39).

(2) *Kapota*—Usage. Taking oath, conversation with elders, humble acquiescence, cocoanut tree, areca nut tree, plantain flower, cold, nectar, receiving things, casket, citron etc. (Fig. 40).

(3) *Karkata*—(Crab). Usage. Group, stoutness, blowing the conch, stretching the limbs, bending the bow of a tree, lamentation, yawning, breathing hard, crab, cracking the fingers of a woman, etc. (Fig. 41).

(4) *Swastika*—Usage. Crocodile, timid

speech, dispute, praising. (Fig. 42).

(5) *Dola*:—(Swing). Two Pataka hands are placed on the thighs. Usage. Beginning a Natya, infatuation, fainting, drunken, indolence, welcoming the beloved etc.

(6) *Pushpaputa*:—(Flower casket). Usage. Offering and receiving flowers, corns, fruits or water, offering lights (Arati), flower spell etc. (Fig. 43).

(7) *Utsanga*:—(Embrace). Mrigasirsha hands held upon opposite armpits. Usage. Embrace, modesty, armlet, education of children, cold, saying—‘Sadhu’, hiding the breasts, etc.

(8) *Shiva-Linga*:—Usage. Shiva-Linga. (Fig. 44).

(9) *Kataka Vardhana*:—Usage. Link of increase, deliberation, the erotic flavour, pacification, the dances known as Jakkari, Natana, Danda Lasya, certainty, coronation, ritual (Puja), marriage, blessing etc. (Fig. 45).

(10) *Kartari-Swastika*:—(Crossed arrow-shafts). Usage. Trees, the boughs of trees, the summit of hill etc. (Fig. 46).

(11) *Shakata*:—(Car). Usage. The gestures of Rakshasas. (Fig. 47).

(12) *Garudapaksha*:—(Garuda wing). Ardha-chandra hands held at the sides of the hips extended upwards. Usage. Waist, string, superiority.

(13) *Nishedha*:—(Warning). Usage. Establishing the conclusion of an agreement, truth, say-

ing—'Verily', holding the nipples, Anga-Puja, etc. (Fig. 48).

(14) *Shankha*—(Conch shell). Shankha as described in *Natya Shastra* is more picturesque, accurate and resembles just like a conch. (Fig. 49).

(15) *Chakra*—Usage. Wheel. (Fig. 50).

(16) *Samputa*—Usage. For covering things and in representing a box. (Fig. 51).

(17) *Pasha*—Usage. Mutual quarrel, a string, a chain etc. (Fig. 62).

(18) *Kilaka*—Usage. Affection, jocose talk etc. (Fig. 53).

(19) *Matsya*—Usage. Fish. (Fig. 54).

(20) *Kurma*—Usage. Tortoise. (Fig. 55).

(21) *Varaha*—Usage. Boar. (Fig. 56).

(22) *Garuda*—Usage. Bird 'Garuda'. (Fig. 57).

(23) *Nagabandha*—Sarpasirsha and Swastika hands placed together. Usage. The coil of a snake.

(24) *Khatwa*—(cot). Usage. Bedstead of a litter. (Fig. 58).

(25) *Bherunda*—Usage. Pair of birds. (Fig. 59).

(26) *Makara*—Usage. Sea, overflowing, river, deer, face, prosperity, solidity, platform, crocodile etc. (Fig. 52).

(27) *Vardhamana*—(Increase). Usage. Modesty, smile, torments, horns, difference, consideration etc. (Fig. 63).

(28) *Viprakirna*—(Loose). Swastika hands

quickly separated. Usage. Drawing away the end of the robe (Chelanchala), releasing.

(29) *Arala-Katakamukha*—Usage. Giving pieces of betel leaf. (Fig. 60).

(30) *Shuchasya*—(Needle-face). Shuchi hands are moved aside from the front simultaneously. Usage. Saying—'What am I to do?' yearning for the beloved, saying—'Everything' or 'Look here'.

(31) *Ardha Rechita*—Of two Rechita hands, one is held palm downwards. Usage. Invitation, giving presents, concealing actions, etc.

(32) *Kesha-Bandha*—(Tying the hair). Pataka hands binding the hair. Usage. Gem-pillar, binding the hair, cheek etc.

(33) *Mushtii-Swastika*—Mushtii hands are crossed on the stomach. Usage. Plying ball, bashfulness, boxing, tying the girdle etc.

(34) *Nalini-Padmakosha*—Usage. Nagabandha buds, making equal distribution, cluster of flowers, the number 10, Ganga Bherunda etc. (Fig. 61).

(35) *Urdhvestitala-Padma*—Alapadma hands are held on the chest and twisted upwards. Usage. Husband, humble words, the breasts, full blown lotus, saying, 'I am beloved', conversation, indicating desires etc.

(36) *Ulbana*—Abundance. Alapadma hands held close to the eyes. Usage. Large cluster of flowers, eyes etc.

(37) *Lalita*—Alapadma hands crossed near the head. Usage. Sal tree, mountain etc.

The peculiarity with the Kathakali combined hand gestures is that the names do not occur either in Abhinaya Darpana or in Natya Shastra.

Hands relating Relationships

(1) *Dampati*—(Husband and wife). Left hand Shikhara, right hand Mriga-Shirsha, indicating female and male.

(2) *Matri*—(Mother). Left hand Ardha-chandra, right hand Samdamsa, the left hand then placed on the stomach, showing the Stri hand, indicating mother and daughter. The Stri (woman) hand is not separately described, but it will be seen that it consists in placing either hand on the stomach, indicating the womb.

(3) *Pitri*—(Father). Following the last hand, the right hand is held as Shikhara, indicating the father or son-in-law.

(4) *Swashru*—(Mother-in-law). The right hand Hamsasya and Samdamsa at the throat, the left hand then placed on the stomach showing the Stri hand.

(5) *Swasura*—(Father-in-law). Following the last hand the right hand is shown as Shikhara.

(6) *Bhartur-Bhratri*—Brother-in-law, husband's brother). The left hand Shikhara, the right hand Kartarimukha at the side.

(7) *Nananda*—(Sister-in-law). Following

the Bhartur-Bhratri hand, the Stri hand is shown with the left or the Mrigashirsha.

(8) *Jyeshta-Kanishtha Bhratri*—(Elder or younger brother). The Mayura hand is shown forwards and backwards.

(9) *Sbrusha*—(Daughter-in-law). Following the last the Stri hand is shown with the right.

(10) *Bhartri*—(Husband). Hamsasya and Shikhara hands are held at the throat.

(11) *Saptni*—(Co-wife). The Pasha hand is shown first and then Stri with both hands.

(12) *Putra*—(Son). Samdamsa on the belly, and moving it afterwards and holding the Shikhara by the left hand.

Those not mentioned are to be inferred according to the circumstances.

Deva hands (Deva Vibhavana)

Hands that indicate forms which accord with the character and actions of Bramha and other Devas.

(1) *Bramba*—Left hand Chatura, right hand Hamsasya.

(2) *Shambhu*—Left hand Mriga Shirsha, right hand Tripataka. Abhinaya Darpana states as Shiva.

(3) *Vishnu*—Tripataka with both hands.

(4) *Saraswati*—Left hand Ardhachandra, right hand Shuchi or according to some Kapiththa.

(5) *Parvati*—Ardhachandra with both hands,

the left upward, the right downward, making Abhaya and Barada (Fear not and charity).

(6) *Lakshmi*—Two Kapiththa hands held at the shoulders. 'Held at the shoulders' is to be understood in the case of all the Deva hands unless otherwise indicated.

(7) *Ganesha*—Kapiththa with both hands placed on the thighs and according to Mirror of Gesture which terms the deity as Vijneshwara, two Kapiththa hands held forward.

(8) *Kartikeya*—Trisula left hand, Shikhara right hand.

(9) *Sanmukha*—Left hand Trisula, right hand Shikhara held upwards.

(10) *Manmatha*—Left hand Shikhara, right hand Kataka.

(11) *Indra*—Tripataka hands crossed.

(12) *Yama*—Left hand Pasha, right hand Shuchi.

(13) *Agni*—Tripataka right hand, Kangula left hand.

(14) *Varuna*—Left hand Pataka, right hand Shikhara. Mirror of Gesture states just in the reverse order although without authority.

(15) *Nairita*—Khatwa and Shakata hands.

(16) *Vayu*—Left hand Ardhapataka, right hand Arala.

(17) *Kuvera*—Left hand Padma, right hand Gada.

Hands that indicate nine Planets

(1) *Surya*—(Sun). Sola-padma and Kapi-ththa hands held on the shoulders.

(2) *Chandra*—(Moon). Left hand Sola-padma, right hand Pataka.

(3) *Angarakha*—(Mars). Left hand Shuchi, right hand Mushthi.

(4) *Budha*—(Mercury). Left hand Mushthi askew, right hand Pataka.

(5) *Brihaspati*—(Jupiter). Shikhara with both hands as if holding the sacred thread.

(6) *Shukra*—(Venus). Mushthi with both hands, the left raised, the right downwards.

(7) *Shanaischara*—(Saturn). Left hand Sarpashirsha, right hand Trisula.

(8) *Rahu*—(Bodyless monster). Left hand Sarpashirsha, right hand Shuchi.

(9) *Ketu*—(Serpent Monster). Left hand Shuchi, right hand Ardhapataka.

Rahu and Ketu are the two nodes, the positions where the eclipse takes place.

Hands of ten Avatars of Vishnu

(1) *Matsya*—The Matsya hand is shown, when both hands as Tripataka are levelled at the shoulders.

(2) *Kurma*—The same as above.

(3) *Narasimha*—Left hand Simhamukha, right hand Tripataka.

(4) *Vamana*—Mushtih with both hands, one upwards and the other downwards and towards the right side.

(5) *Parashurama*—The left hand on the hip and the Ardhapataka with the right.

(6) *Ramchandra*—Right hand Kapiththa, left hand Shikhara, held respectively near and far.

(7) *Balarama*—Left hand Mushtih, right hand Pataka.

(8) *Krishna*—Mrigasirsha hands facing one another on the shoulders.

(9) *Kalki*—Left hand Tripataka, right hand Pataka.

Budhdha is omitted and the Mirror of Gestures omits Varaha, whereas Abhinaya Darpana mentions it as follows:—

(10) *Varaha*—Varaha hands on the level of the waist and keep them on the sides.

(11) *Rakasa*—Both hands Shakata held on the face.

Hands Denoting four Castes

(1) *Brahmana*—Shikhara with both hands as if holding the sacred thread, the right hand moving to and fro.

(2) *Kshattriya*—Shikhara with left hand moving to and fro, Pataka with the right.

(3) *Vaishya*—Left hand Hamsasya, right hand Kataka.

(4) *Shudra*—Left hand Shikhara, right hand Shuchi.

Hands Indicating Famous Emperors

- (1) *Harishchandra*—Shukatunda.
- (2) *Nala*—Mayura.
- (3) *Purukutsa*—Alapadma.
- (4) *Pururavas*—Mushtih.
- (5) *Sagara*—Alapadma on the head.
- (6) *Dilipa*—Pataka.
- (7) *Ambarisa*—Kartari.
- (8) *Shibi*—Kapiththa hands waved forwards.

(9) *Karttivirya*—Two Pataka hands at the shoulders in Deva-vibhavana.

(10) *Ravana*—The same hands with widely separated fingers.

(11) *Dharmaraja*—Hands waved near the arms.

(12) *Arjuna*—Tripataka moved forward again and again.

(13) *Bhima*—Mushtih hand moved forward.

(14) *Shaibya*—Shuchi hand with the finger twisted upward.

(15) *Nakula*—Kataka.

(16) *Sahadeva*—Shikhara.

(17) *Nabusa*—The hand moving.

(18) *Yayati*—Tamrachuda.

(19) *Bhagiratha*—Ardhachandra Hand moved like Tripataka and this is also used for an eclipse

of the moon.

(20) *Mandhata and Martwan*—(The Lords of the Earth) Mukula, Shuchi and Mushthi hands and the Ardhapataka twisted upwards touching the body, these four hands are used in order.

(21) *Ragbu and Aja*—Ardhapataka hands are used as aforesaid respectively right and left.

(22) *Dasharatha*—Ardhapataka hands crossed.

(23) *Rama*—Shikhara hands on the right shoulder.

(24) *Lakshmana*—The same on the left shoulder.

(25) *Shatrughna*—The same on the face.

If these are done with left hand on the left shoulder, it indicates those of the human race.

Hands Indicating seven Oceans

(1) *Lavana*—Mukula hands moved upwards and downwards representing the up and down motions of the waves.

(2) *Iksbu*—Alapadma hands in the same way.

(3) *Sura*—Shankirna and Pataka hands in the same way.

(4) *Sarpi*—Chatura hands in the same way.

(5) *Dadbi*—Tripataka hands in the same way.

(6) *Kshira*—Sarpashirsha hands in the same way.

(7) *Suddhidaka*—(Jala) Pataka hands in the same way.

Hands of famous Rivers

Hands moving upwards and downwards indicate the motion of the waves. For any river the Pataka hand is used.

- (1) *Ganga*—Tamrachuda.
- (2) *Yamuna*—Rekha.
- (3) *Krishnaveri*—Simhamukha.
- (4) *Kaveri*—Chatura.
- (5) *Saraswati*—Pataka, Chatura and Bana.
- (6) *Narmada*—Ardhapataka.
- (7) *Tungabhadra*—Hamsasya.
- (8) *Khetravati*—Shuchi.
- (9) *Chandrabbaga*—(Chenab). The hand moving.
- (10) *Sarayu*—Padma.
- (11) *Bhimrathi*—Arala.
- (12) *Suvarnamukhi*—Ardhachatura.
- (13) *Papanasini*—Shukatunda.
- (14) *The Seven Upper Worlds*—(Bhu, Bhuva, Swarga, Jana, Tapa, Satya and Maha). The Pataka hand twisted upward is applicable.
- (15) *The Seven Lower Worlds*—(Atal, Vitala, Sutala, Talatala, Mahatala, Rasatala and Patala). The Pataka hand twisted downwards is applicable.

Hands Indicating Trees

- (1) *Ashaththa*—(Hindi—Pipal). Alapadma hands waving the fingers.
- (2) *Kadali*—Mukula hands interlocked, extended and the finger waved.
- (3) *Narangi*—(Orange). Padmakosha.
- (4) *Lakucha*—Bhramara.
- (5) *Panasa*—(Bread fruit). Chatura.
- (6) *Vilwa*—(Wood-apple). The same.
- (7) *Punnaga*—Pataka and Chatura.
- (8) *Mandara*—Khandwa Chatura.
- (9) *Vakula*—Samdamsa.
- (10) *Vata*—(Banyan). Pataka.
- (11) *Arjuna*—Simhamukha.
- (12) *Patali*—Shukatunda.
- (13) *Hintala*—Kartarimukha.
- (14) *Puga*—(Areca-nut). Padmakosha hands crossed.
- (15) *Champaka*—Langula hands downwards.
- (16) *Khadira*—Tamrachuda, face downwards.
- (17) *Sami*—Kartarimukha interlocked.
- (18) *Ashoka*—Pataka hands crossed, i.e., touching at the wrists and freely moving to and fro.
- (19) *Sindbura*—Mayura hands interlocked.
- (20) *Amalaka*—The Samyama Nayaka hand, i.e., the forefinger and the second finger together in the middle of the palm, the rest extended.

(21) *Kuruvaka*—Kartari and Tripataka hands.

(22) *Kapiththa*—(Elephant apple). Alapadma hands crossed.

(23) *Ketaki*—(Screw pine). Pataka and Chatura hands crossed at the wrists.

(24) *Simsapa*—Ardhachandra hands crossed.

(25) *Nimbasala*—Shukatunda hands crossed.

(26) *Parijata*—The Trijnana hand, i.e., Pataka with both hands twisted upwards.

(27) *Tintrini*—Langula hand.

(28) *Jambu*—Ardhapataka hand.

(29) *Palasa*—Ardhachandra hand.

(30) *Rasala*—(Mango). The Tripataka hand.

Hands that Indicate Animals

(1) *Simha*—(Lion). The Simhamukha hand i.e., right-hand Simhamukha and left hand Pataka applied to the back of the right, the fingers being freely moved.

(2) *Vyaghra*—(Tiger). The Ardhachandra hand held face downwards.

(3) *Varaha*—(Boar). The Sankirna Makara hand, i.e., in the aforesaid Matsya hand the right hand is held downwards and shaken, the five fingers being severally held apart, indicating bristles.

(4) *Kapi*—(Monkey). The Adho-Mushtih-Mukula hand is used, i.e., the thumb and second finger of the Mushti hand are joined.

(5) *Bhalluka*—Bear. Left hand Padmakosha

face downwards, right hand Pataka placed on the back of the left.

(6) *Marjar*—(Cat). The Ardha-mukula hand, i.e., the thumb and third finger of the Mushthi hand are joined.

(7) *Yak*—The hands touching at the wrists, left hand Mushthi, right hand Mudrika, making the Mushthi Mudra hand.

(8) *Iguana*—Tala Pataka hand, i.e., the thumb and the little finger of the Pataka hand are slightly raised.

(9) *Porcupine Deer*—The Chandra Mriga hand, i.e., the forefinger of the Mriga hand is raised.

(10) *Mriga*—(Antelope). The Mrigashirsha hand.

(11) *Krishna Sara*—(Black Antelope). The Mushthi Mriga hand, i.e., the thumb and little finger of the Mushthi hand are extended.

(12) *Ashwatar*—(Mule). Nagabandha hands directed upwards indicating cow-ear.

(13) *Mushika*—(Mouse). The Khandamukula hand, i.e., the forefinger of the Mukula hand is fully extended.

(14) *Girika*—(Mole). The Khadga-Mukula hand, i.e., the forefinger of the Mukula hand is bent and moved to and fro. (Tiryak Prasarita).

(15) *Shashak*—(Hare). The Tala-Pataka hand is moved horizontally (Tiryak).

(16) *Brischik*—(Scorpion). The Karkata hand is directed downwards.

(17) *Sarmeya*:—(Dog). The Madhya Pataka hand, i.e., the little finger of the Pataka hand is bent.

(18) *Ushtra*:—(Camel). The Kadanjali hand, i.e., the thumbs of the Anjali hand are bent and moved up and down.

(19) *Chaga*:—(Goat). Shikhara hands in contact face to face.

(20) *Gardhabha*:—(Ass). The Bhinanjali hand, i.e., the forefingers of the Kadanjali hand are bent in contact.

(21) *Brishabha*:—(Bull). The Tal Simha (i.e., Simha-Mukha with the back of the hand in the horizontal plane) hand i.e., the second and third fingers are bent to touch the palm, and the thumb placed over them and the two other fingers extended.

(22) *Gabhi*:—(Cow). The Shankirna Mudra hand, i.e., the middle finger is bent and all the others extended, also indicating Yantra-bheda.

Hands that Indicate Flying Creatures

(1) *Dove*:—The Kapota hand fluttered (Punkhita).

(2) *Pigeon*:—The same hand moved horizontally. (Tiryak).

(3) *Hawk*:—Shukatunda.

(4) *Owl*:—Gajadanta hands face to face in contact.

(5) *Ganda-Bherunda*:—Ardhachandra hands face downwards, touching at the wrists, and all the

fingers separated.

- (6) *Cataka*—The Langula hand fluttered.
- (7) *Cock*—The Bhramara hand.
- (8) *Kokila*—The Arala hand fluttered.
- (9) *Crow*—The Samdamsa-Mukula hand i.e., the forefinger of the Bhramara hand is placed on the thumb and fluttered.
- (10) *Osprey*—The Shuchi hand relaxed (Apavidhdha).
- (11) *Parrot*—Shukatunda hand fluttered.
- (12) *Crane*—(Sarasa). Paradise Mukula hand, i.e., the Mukula hand with the little finger slightly bent.
- (13) *Crane*—(Baka). The mingled Hamsa hand, i.e., the forefinger and the thumb joined, the second and third fingers extended and the little finger made to touch the palm, this is also used in Mantra-bheda.
- (14) *Curlew*—Linala Padma hand is used, i.e., the little finger of the Alapadma hand is bent to touch the palm.
- (15) *Fire-fly*—The Hamsa-Mukha hand, i.e., the thumb is joined to the topmost joint of the middle finger and the hand relaxed.
- (16) *Bee*—(Bhramara). Bhramara hand fluttered.
- (17) *Swan*—(Hamsa). Hamsa hand.
- (18) *Chakravaka*—Alapadma hand fluttered.
- (19) *Paddy bird*—(Koyastika). The Arala-Pataka hand, i.e., Arala with the right hand, Pataka

with the left one and the hands touching.

(20) *Vyali*:—The Vyali hand.

The single hand and combined hand gestures are also numerous according to different texts and mistakes are always noticed when those are practically demonstrated. So a correct hand gesture should be learnt from an expert who can demonstrate before the pupil's eyes. There is also a greater scope for the dancer and a privilege is given to him that in order to show a thing which is not mentioned in the books of dancing, he can exert his brain and find out a new way, but that newly found gesture must be picturesque and not meaningless. There should be reason all the while.

Innumerable statues of gods and goddesses are found which depict certain meaningless gestures. The sculptors of these statues did not dilate much upon the traditional gestures and their interpretations, but their chief aim was to create a thing of beauty and art. The hand gestures of the following images neither express nor depict anything, but even then they are considered as the most beautiful pieces of art simply for the picturesque poses, viz., Bramha, (from Mirpur Khas, Punjab, Bronze, Gupta Period, 6th Century), Avalokiteshvara (Bodhisattva, copper, gilt and jewelled, c. 11th Century and also a bronze one of Ceylon of 8th Century), Sundaramurti Swami, devotee of Shiva (Copper, from Polonnaruva, c. 13th Century), Parvati (Copper, South Indian, c. 17th Century)

and so on.

Nritta Hastas

The movements of Nritta Hastas are of five kinds, viz., upwards, downwards, on the right, on the left and on the front. The moving of hands should be in the manner of that of the feet. The left one (foot or hand) should be on the left and the right one on the right. There are thirteen Nritta Hastas viz., (1) Swastika, (2) Dola, (3) Anjali, (4) Katakabardhana, (5) Shakata, (6) Pasha, (7) Kilaka, (8) Kapiththa, (9) Shikhara, (10) Kurma, (11) Hamsasya, (12) Alapadma and (13) Pataka.

The Nritya Hastas have a wide scope and all the hand gestures together with others invented by the dancer himself are used. But as Nritta is a baser quality of dance in which there is much of foot work and less of gestures only the above mentioned thirteen Nritta Hastas are used.

Gestures for Worship

A few hand gestures which are neither mentioned in Natya Shastra nor in Abhinaya Darpana are given below, which may be useful for the modern dancers in giving expositions of dancing having a theme of worshipping some deity, viz., Arati and Ganga Puja etc.

(1) *Ankush*—The middle finger erect and the first finger bent of a Mushtih of right hand.

Usage. To purify water.

(2) *Dhenu*:—In an Anjali hand the fingers of the right hand are inserted into the intervening spaces between the fingers of the left hand and then the first finger of the right hand is touched with the middle of the left, the first finger of the left with the middle of the right, the small finger of the right with the third of the left and the small finger of the left with the third of the right.

(3) *Avagunthana* (To veil or to hide), (4) *Galini*, (5) *Avahani* (To invoke), (6) *Sthapani* (To welcome), (7) *Sannidhapani* (To place the deity close by), (8) *Samrodhini* (To check or obstruct), (9) *Sanmukhikarani* (To bring the deity before the eyes) and (10) *Leliha* (To bring life into the idol).

(1) Place the Anjali hand horizontally and touch the two thumbs with the tips of the two third fingers. (2) To make the above hand downwards. (3) To straighten the thumbs and place one fist in front of the other. (4) To insert the thumbs into the respective fists. (5) To hold such fists horizontally.

Feet in Dance

Feet in different positions and with different movements will be described in accordance with old tradition. This (positions and movements) gives rise to *Mandala* (posture), *Utplavana* (flying movement or jumping), *Bhramari* (spiral move-

ment) and Padachari or Chari (gait).

Mandala—(Postures). There are ten postures.

(1) *Sthanka* (simple standing), (2) *Ayata* (3) *Alidha*, (4) *Pratyalidha*, (5) *Prekhana*, (6) *Prerita*, (7) *Swastika*, (8) *Motita*, (9) *Samshuchi*, and (10) *Parswashuchi*.

(1) *Sthanka*—Standing with Samapada feet in the same line and touching the hip with Ardha-chandra hands.

(2) *Ayata*—Standing with $2\frac{1}{2}$ cubit apart from each other in a Chatusra posture and at the same time bending knees and placing one of them upon the other.

(3) *Alidha*—Place the left foot before the right one at a distance of one cubit and a half, make the Shikhara with the left one and Katakamukha with the right.

(4) *Pratyalidha*—When hands and feet are interchanged in the Alidha posture.

(5) *Prekhana*—Putting one foot by the side of another heel and having Kurma hands.

(6) *Prerita*—Putting one foot violently (on the earth) at a distance of one cubit and a half from one another and standing with knees bent and one of them put across another and holding Shikhara hand on the breast and showing Pataka hand stretched out.

(7) *Swastika*—The right foot is put across the left one and the right hand across the left.

(8) *Motita*—Stand on the ground with the

fore part (toes) of the feet and touch the earth with each knee alternately and make Tripataka with both hands.

(9) *Samashuchi*:—A posture in which the earth is touched with toes and knees.

(10) *Parswashuchi*:—A posture in which the ground is touched with toes and one knee on one side.

Simple postures are of six kinds according to the placing of the feet. They are:—

Varieties of simple postures

(1) *Samapada*, (2) *Ekapada*, (3) *Nagabandha*, (4) *Aindra*, (5) *Garuda*, and (6) *Bramha*.

(1) *Samapada*:—Standing with two feet alike. Usage. Offering flowers (to God) and playing in the role of gods.

(2) *Ekapada*:—Standing with one foot and laying the other across the knee of that foot. Usage. Motionlessness and the practice of penance. (Tapasya).

(3) *Nagabandha*:—Standing like a serpent intertwining two feet and two hands together. Usage. Showing Nagabandha.

(4) *Aindra*:—Standing with one leg bent and the other leg and knee raised and hands hanging naturally. Usage. Indra, king.

(5) *Garuda*:—In the Alidha posture one knee is put on the ground and the two hands jointly show the gesture. Usage. Garuda.

(6) *Bramha*—Sitting with one foot on one knee and another foot on the other one. Usage. 'Japa' and similar matters.

Different kinds of Jumps (Utplavana)

There are five kinds of jumps, viz., *Alaga*, *Kartari*, *Ashwa*, *Motita* and *Kripalaga*.

(1) *Alaga*—Jumping with both feet and placing Shikhara hand on the hip at the same time.

(2) *Kartari*—Jumping on toes with *Kartari* hands held behind the left foot at the same time.

(3) *Ashwa*—First jump on two feet and then place them together and make *Tripataka* with both the hands.

(4) *Motita*—Jumping on both sides alternately like a *Kartari*.

(5) *Kripalaga*—Place the heel of both feet alternately on the hip and keep *Ardhachandra* hands between the two.

Various Spiral Movements (Bhramari)

There are seven such movements: (1) *Utpluta*, (2) *Chakra*, (3) *Garuda*, (4) *Ekapada*, (5) *Kunchita*, (6) *Akasha* and (7) *Anga*.

(1) *Utpluta*—If a person moves round his entire body from a *Samapada* posture.

(2) *Chakra*—If keeping feet on earth and carrying *Tripataka* hands one moves rapidly.

(3) *Garuda*—Stretch one foot across another and put the knee on the earth and then move about

rapidly with outstretched arms.

(4) *Ekapada*:—Moving round alternately on one foot.

(5) *Kunchita*:—Moving round with knees bent.

(6) *Akasha*:—If one moves round his entire body after making his fully-stretched feet wide apart in a jump.

(7) *Anga*:—If one jumps with feet half a cubit apart and then stops.

Gait:—There are eight Charis, viz., (1) Chalana, (2) Chakramana, (3) Sarana, (4) Vegini, (5) Kuttana, (6) Lunthita, (7) Lolita and (8) Vishama.

(1) *Chalana*:—(Walking). Advancing a foot from its natural place.

(2) *Chakramana*:—(Making a leap). A gait made by two feet carefully raised up and thrown sideways alternately.

(3) *Sarana*:—(Moving). Moving like a leach, i.e., covering ground by joining one heel with another (at each step) and holding at the same time Pataka hands.

(4) *Vegini*:—(Running). If a 'Nata' walks swiftly on his heels or toes or by his entire sole and holds Alapadma and Tripataka hands alternately he is said to go with 'Vegini'.

(5) *Kuttana*:—(Pounding). The striking of the earth with the heel or the forepart of a foot or the entire sole.

(6) *Lunthita*—(Rolling) Performing the Kuttana from the Swastika posture.

(7) *Lolita*—(Trembling). Slowly moving a foot which has not touched the earth after performing the Kuttana as described before.

(8) *Vishama*—(Rough). Setting the left foot to the right of the right one and the right foot to the left one alternately at the time of walking.

Different kinds of stepping

There are ten kinds of stepping, viz., Hansi, Mayuri, Mrigi, Gajalila, Turangini, Simhi, Bhujangi, Manduki, Veera, Manavi. Goose, peacock, deer, elephant, horse, lion, snake, frog, heroic, and human.

(1) *Goose-step*—Placing slowly one foot after another at a distance of half a cubit and bending on two sides alternately and carrying the Tripataka with both hands.

(2) *Peacock-step*—To stand on toes and to carry Kapiththa in both the hands and to move both the knees alternately.

(3) *Deer-step*—Running forward or sideways like a deer with Tripataka on both the hands.

(4) *Elephant-step*—To walk slowly with Samapada feet with hands holding Pataka on both sides.

(5) *Horse-step*—To raise the right foot and jump in quick succession and to hold the Shikhara with the left hand and Pataka with the right.

(6) *Lion-step*—First stand on toes and then jump forward swiftly and proceed in this manner with the Shikhara held in both the hands.

(7) *Snake-step*—Holding the Tripataka with both the hands and both sides and walking as before (swiftly).

(8) *Frog-step*—Holding the Shikhara with both the hands and jumping almost like a lion.

(9) *Heroic-step*—Coming from a distance holding the Shikhara with the left hand and the Pataka with the right one.

(10) *Human-step*—Going round in quick succession and putting the left hand on the waist holding the Katakamukha with the right hand.

A few useful instructions should be given at this stage. Mandalas, Utplavanas, Bhramaris, Charis and Gatis according to their relation to one-another are endless in number and variety. Use of these in dance and drama are to be learnt from the experts and teachers.

CHAPTER VI

HINDU AESTHETICS AND SPIRITUALISM

The term 'beauty' is explained as "the philosophy or theory of taste or of the perception of the beautiful in nature and art." One of its purposes is to define the beautiful and to analyse the attitude to it of human mind, and this involves very subtle and difficult discussions. The beautiful in its essence is a theme for the professed philosopher, while its concrete manifestations in nature and art appeal more rapidly to the general intelligence. We can very well say that beauty and aesthetics are the same thing, though there are divergences of opinions.

It goes without saying that aesthetics has its philosophical as well as its scientific side, and we may perhaps best illustrate the former in a brief space by quoting the views of a leading aesthetician on the relations of the True and the Good and the Beautiful. Dr. Henry Rutger Marshall suggests that "the Beautiful is the Real as discovered in the world of impression; the relatively permanent pleasure which gives us the sense of beauty being the most stable characteristic of those parts of the

field of impression which interest us." According to him, the Real or the True (in the broad sense of the term) has three divisions, (1) The Real of Impression The Beautiful, (2) The Real of Expression The Good, (3) The Real in Realms exclusive of (1) and (2) The True (in the narrower sense of the Term).

Beauty, says the Indian philosopher, is subjective and not objective. It is not embodied in form or matter, but it belongs to the spirit and can only be apprehended by spiritual vision. There is no beauty in natural phenomena, every object is perfectly fitted to fulfil its part in the cosmos, yet the beauty does not lie in the fitness itself, but in the divine idea which is impressed upon those human minds which are tuned to receive it. Thus Havell says, "The more perfectly our minds are tuned to this divine harmony the more clearly do we perceive the beauty, and the more capable we become, as artists, of revealing it to others. Beauty belongs to the human mind; there is neither ugliness nor beauty in matter alone, and for an art student to devote himself wholly to studying form and matter with the idea of extracting beauty therefrom is as vain as cutting open a drum to see where the sound comes from."

It is upon spiritual beauty that the Indian artist is always insisting. Purusha, spirit is male and considered as the highest type of divine beauty. It is symbolised by the male figure. The beauty

of the female divinity is regarded as the reflection and counterpart of the male form.

It is not enough to speak of the perception of the beautiful, for it is not mere perception, but pleasure that is involved. The beautiful is the source in us of pleasure of a special kind that will be better understood if we contrast it with other kinds, such as those of the palate. Aesthetic pleasure is of a contemplative order, not moving us to action; it is disinterested in the sense that to enjoy it we do not monopolise or consume an object, as in eating, but share with others, and possess indefinitely, the satisfaction it affords; it is a refined pleasure, not practised by a sense of craving or vacuity, nor followed by repletion or reaction. The objects which provide aesthetic satisfaction are not of one sort only. There is beauty in the ordinary sense, and there are categories, such as the sublime and the ludicrous, the attitude towards which of the human mind is discussed by writers. Aesthetic beauty in the ordinary sense is an attribute of form—that is to say, when we predicate that quality of anything, we envisage what we have before our mind as a unity that is made up of parts, balanced one against the other and subtly contrasted, but all contributing to a harmonious general effect. Without this testful sense of harmony there is no impression of beauty.

We have to examine whether the creation of an artist's imagination gives pleasure to the artist

himself or to the spectators. There is no doubt that the artist does everything for his own self, to gratify his soul; but that is a selfish point of view. God is the greatest artist. He created the Earth, the Sun, the Moon, the Water, the Man and after every creation "saw it was good." His works pleased Him, but whether His works pleased others? When He created these, there was none to share His pleasure and when man became rational, he began to feel astonished and was charmed. Art is universal, if a thing of beauty has no universal appeal for all ages, it is not regarded as beautiful. "A thing of beauty is a joy for ever." Indian art is not selfish, it promotes pleasure to the people of every country, but the pity is, the Westerners cannot understand the high and sublime ideals of the art. Side by side we cannot deny that which seems beautiful to one is described as ugly by another. In the words of Plato, "Everyone chooses his love out of the objects of beauty according to his own taste." We cannot hope for a final agreement. "To see the beauty of Laila requires the eyes of Majnu." But the appreciation of the supreme beauty is universal, because that beauty is the highest and sublimest.

The Westerners in a general sense regard the fine arts as those among the arts and industries which man cultivates for his necessities or conveniences, and which ministers also to his love of beauty. In India, fine arts are not considered

as things for ordinary necessities, conveniences and utility. They are pieces of apparatus (Yantra) employed in personal devotions, the object of which is an identification in consciousness of worshipper and deity. Fine arts are stairs or Sopana to unite with the Supreme Being. In the psychology of Indian art the underlying religious ideals which make it so closely akin to the Christian art of the Middle Ages are contained in the doctrine of the Three Paths, the three ways leading to salvation, known as the way of works (Karma-Marga), the way of faith (Bhakti Marga) and the way of knowledge (Gyana-Marga), which may be explained as the concept of the Tri-Murti applied to human life and conduct. In the true Eastern sense form is used merely as a vehicle for self-realisation. The West, more idolatrous than the East often regards the realisation of form as the end of art. Music or dancing is a Sopana or staircase to Nirvana. They are equally externalisations of mental visions evoked in Dhyana with a view to Samadhi.

Rasaswadana is the tasting of Rasa which has been explained previously in detail; it depends mainly on the Rasika or the appreciative audience. The appreciative quality is innate with him, it takes its birth with the birth of man, it lies within him as an instinct, only it has to be exercised and sharpened.

Just as through all Indian schools of thought there runs like a golden thread the fundamental

idealism of the Upanishads, the Vedanta, so in all Indian art there is a unity that underlies all its bewildering variety. This unifying principle here also is idealism. The test of good art, as Rodin has said, is that the eye shall be perfectly satisfied. Here there is nothing that can be added. One can only say that the artist has attained to his ideal, and that ideal is noble and sufficient. No human art is absolute and final; it is only the dilettante who delights in fixing rules for it to bring it within the compass of his own understanding.

The true aim of the artist is not to extract beauty from nature, but to reveal the Life within life, the Noumenon within phenomenon, the Reality within unreality and the soul within matter. When that is revealed, beauty reveals itself. So all nature is beautiful for us, if only we can realise the Divine idea within it.

Though Millet says that beauty cannot arise from the subject of a work of art, but from the necessity that had been felt of representing that subject; for he who plays the villain of the piece may be a greater artist than he who plays the hero. But the essential part of the ideal of beauty is restraint in representation. The ideal of beauty implicit in Indian art is a beauty of type, impersonal and aloof. It is not an ideal of varied individual beauty, but of one formalised and rhythmic. The canons insist again and again upon the ideal as only true beauty. Shukracharya says, "The hands and

feet should be without veins. The bones of the wrist and ankle should not be shown." These canons of painting always endeavour towards the ideal.

"The secret of art lies in the artist himself." Kuo Jo Hsu (12th century) quoted in the Kokka, No. 244. A great work of art is the result of much labour directed by a mind of surpassing vitality and insight. The work of transcription or representation is begun. "The mind of the sage," says Chang Tsu, "being in repose, becomes the mirror of the universe, the sculpture of all creation." Croce is entirely correct when he speaks, of "the artist who never makes a stroke with his brush without having previously seen it with his imagination" and mentions that the externalisation of a work of art "implies a vigilant will, which persists in not allowing certain visions, intuitions, or representations to be lost." (Croce, *Aesthetic*, pp. 162, 168). Similar views are met with again and again in modern aesthetic. Goethe perceived that he who attains to the vision of beauty is from himself set free. Riciotto Canudo remarks that the secret of all art is self-forgetfulness: and Lawrence Binyon that "we too should make ourselves empty, that the great soul of the universe may fill us with its breath." (Ideas of Design in East and West, *Atlantic Monthly*, 1913). Such mental visualisation is quite different from the normal one. It embodies the whole field of view. All parts are equally and simultaneously present; the relation

of these parts is not organic, nor on the other hand accidental, but ideally determined; such an image can only represent a condition of being. It is not a memory image, which is the foundation of all realistic art, inasmuch as time passes between the moment of vision and that of execution. The true artist does not think out his picture but 'sees' it; his desire is to represent his vision in the material terms of line and colour. To the great painter such pictures come continually, often too rapidly and too confusedly to be caught and disentangled. "Constant labour and passionlessness, it may hold," and this concentration of mental vision has been from long ago the very method of Indian religion, and the control of thought its ideal of worship.

The obtaining of this mental visualisation (which is more essential than its material realisation) is a process of Yoga. There are abundant literary parallels for this conception of art as Yoga. Thus Valmiki, although he was already familiar with the story of Rama, before composing his own Ramayana sought to realise it more profoundly, and "seating himself with his face towards the East, and sipping water according to rule (Achman) i.e., (ceremonial purification), he set himself to Yoga contemplation of his theme. By virtue of his Yoga-power he clearly saw before him Rama, Lakshmana and Sita, and Dasharatha together with his wives, in his kingdom, laughing, talking, acting and moving as if in real life by Yoga

power that righteous one beheld all that had come to pass and all that was to come to pass in the future, like a nelli fruit on the palm of his hand. And having truly seen all by virtue of his concentration the generous sage began the setting forth of the history of Rama." (Ramayana, Balkandam).

This secular art or Yoga is a means and not an end. Common criticisms of Indian art are based on real limitations of technical attainment in representation, especially of the figure. In part, it may be answered that so little is known in the West of the real achievement of Indian art, that this idea may be allowed to die a natural death in the course of time; and in part, that technical attainment is only a means, not an end. This idea is not at all understood and appreciated by the spectators who are very fond of technique in dancing. Mostly the advocates of Kathak dancing and also those Indians who are either familiar with the tap dancing or toe gymnastics of the West do not hold technique as a dry science.

Photographic representation in dancing is not at all needed. The best illustrations are copies of some Indian folk dances where the Indian dancers have to make changes to suit civilised tastes and box office returns. We shall discuss this later at great length. (In Chapter VI, Example in Uday Shankar's dancing). Here we must know that behind an actual representation of a worldly and everyday affair in dancing there is a higher and

nobler object.

Narrative and descriptive verses occupy a low place as exact portraiture or photograph does in plastic art. They convey no suggestion beyond their face value. Croce defines art as, "Expression is art." A mere statement however completely expressive, such as, "He dances," or "two plus two is four," is not art. Poetry is a kind of sentence and it is an expression, but to make it an art, many things are needed.

The doctrine simply means that imitation and portraiture are lesser aims than the representation of ideal and symbolic forms. The aim of the highest art is always the intimation of the divinity behind all form. One may dance Rasa Lila or the dance of Lord Krishna with Gopis, but it must be in a spirit of religious idealism, not for the sake of sensuous imagery. Millai's later works possess lower aim. In India too, the paintings of Pauranic gods and goddesses by Ravi Verma are but men cast in a very common mould and thus 'unholy' compared with the ideal pictures of Tagore.

Shukracharya states, "It is always commendable for the artist to draw the images of gods. To make human figures is wrong, or even unholy. Even a misshappen image of God is always better than an image of man, however beautiful." Count D'Alviella says, "It is not the vessel that is important, but the wine which we pour into it; not the form but the ideas which animate and transcend the

form." Thus all the gestures which have been mentioned previously depict some object and that object is the well-known symbol of an inner sublime being. The stone, the tree, the serpent and every matter represent the birth and evolution of the cosmos and the passage of the soul to its goal in Nirvana; and in this beautiful symbolism lies the root of Indian art. The Indians pour water at the root of banyan, Nim, Ashwaththa, (Hindi-Pipal), Tulsi and they worship therein pieces of stones having a greater idea behind. Tree is the Universe and the stone is the egg of the Universe or the First Germ.

It has been shown by photography that the galloping horse has never been accurately drawn. Leonardo de Vinci advocates that, "That figure is best which by its action best expresses the passion that animates it." "This is the true impressionism of the East, a very different thing from the impressionism of the West. Burne-Jones spoke as an Eastern artist might have done. Breadth in painting could not be obtained "by beautiful finish and bright clear colour, well-matched, rather than by muzzy. They (the impressionists) do make atmosphere, but they don't make anything else: they don't make beauty, they don't make design, they don't make idea, they don't make anything but atmosphere—and I don't think that's enough—I don't think it's very much." Of realism, he said, "Realism? Direct transcript from Nature? I suppose the 'photographic artist' can give us all

the colours as correctly as the shapes, people will begin to find out, that the realism they talk about isn't art at all, but science; interesting, no doubt, as a scientific achievement, but nothing more.... Transcripts from nature, what do I want with transcripts? I prefer her own signature, I don't want forgeries more or less skilful. It is the message, the 'burden' of a picture that makes its real value."

Critically examined the Indian art especially the art of dancing reveals no knowledge of anatomy and scientific technicalities but rather a deep understanding of life, of emotion, and of the language of gesture. Indian religion has accepted art as it has accepted life in its entirety, with open eyes. The themes of the dance are not confined to those set forth in terms of human life, but it can be best understood in the words of Havell. "Art thus becomes less the pursuit of beauty than an attempt to realise the life which is without and beyond by the life which is within us—Life in all its fulness and mystery, which is, and was, and is to come."

Indian art is essentially secular and religious. The conscious aim of Indian art is the portrayal of Divinity. But the infinite (Asima) and unconditioned cannot be expressed in finite terms; and art, unable to portray Divinity unconditioned, and unwilling to be limited by the limitations of humanity, is in India dedicated to the representation of Gods, who to finite man represent com-

prehensible aspects of an infinite whole. The art of a nation shows the character and the dance of India shows that the people of this country are after their religion. We must admit Mrs. Lily Grove's remarks in this respect and we may not all agree with Moliere, when he makes the dancing master in 'Le Bourgeois Gentil homme' declare that the destiny of nations depends on the art of dancing. The Hebrews, the Greeks, the Aztees and the French are the nations who have had the most beautiful dances, and all are, or were people of undeniably high culture.

We cannot forsake religion and character from dance, for art and idolatry are not inseparable. Religion and art are names for one and the same experience—an intuition of reality and of identity. It has been expounded by Neo-platonists Hsieh Ho, Goethe, Blake, Shopenhauer, Schiller and even Croce. This is just like the religious conception discovered by Isadora Duncan in her dance. And Burne Jones speaks of religiousness as, "That was an awful thought of Ruskin's, that artists paint God for the world. There's a lump of greasy pigment at the end of Michael Angelo's hog-bristle brush, and by the time it has been laid down on the stucco there is something there that all men with eyes recognise as divine. Think of what it means. It is the power of bringing God into the world—making God manifest."

Bhakti or devotion is the moving spirit in all

great religious art in the East as in the West. "It is Bhakti which lifts the art of Fra Angelico, or of Bellum, into a higher spiritual plane than that of Titian or Corregio. It is Bhakti that we miss in nearly all the great masters of the Renaissance. Vanity, intellect and wealth could raise another monument greater than St. Peter's at Rome: only Bhakti could revive the glories of Bourges, of Chartres, or the other great Gothic cathedrals of medieval Europe. Forced labour, money, and artistic genius might create another Diwan-i-khas at Delhi—another Elysium on Earth for sensual desires—and perhaps another Taj Mahal. But without Bhakti India, whether she be Hindu, Muhammadan or Christian, can never again build shrines like those of Sanchi, Ajanta, Ellora and Elephanta: and when Bhakti is dead India, from being the home of world's religions, will become the storm-centre of the East." Even in the present days, this spirit is dominant. The most illiterate musician is a Bhakta or worshipper. He worships either his Guru or the deity dogmatically and that is the reason why his art is still living. Even Uma, the lovely daughter of Himalaya could not win Shiva for her husband until Kama, the God of Love, had been burnt to ashes in the fire of the Great God's eyes, and she had proved her devotion by long and trying penances. The cult of the nude female, on which all modern academic art in Europe is based, can therefore bring no inspiration to India.

Much of the criticism applied to works of art in modern times is based upon the idea of 'truth to nature'. The first object for which many people look in a work of art, is for something to recognise; and if the representation is of something they have not seen, or symbolises some unfamiliar abstract idea, it is thereby self-condemned as unnatural. But realism which is of the nature of imitation of an object actually seen, is quite anti-pathetic to imagination, and finds no place in the ideal of Indian art.

It is not necessary for all art to be beautiful, certainly not pretty. If art is ultimately to 'interpret God to all of you', it must be now beautiful, now terrible, but always with that living quality which transcends the limited conceptions of beauty and ugliness. The personal God whom alone art can interpret is in and through all nature. Kalidasa depicts only the beauty in nature, but Bhavabhuti also occupies an exalted place among the great poets. Wordsworth knows the pretty things in nature, ugly natural phenomena have no appeal for him. But Lord Tennyson appreciates them and gives vent to his sorrow by saying, "Nature red in tooth and claw" in his "Ode to the Death of Duke of Wellington." A hideous scene such as a deer after escaping from a chase by a hunter comes under a tree for rest. The foams from its mouth is oozing out and eaten by a snake on the ground. The deer is unmindful of this. This scene

will also be appreciated, simply because in nature, both life and death are noticeable. Coming into the stage of a ten headed Ravana or Hanumana, the Monkey-God, or Mahadeva with His destructive aspect will not be appreciated by the Westerners, but creation, preservation and destruction are equally God's works. His images may therefore be beautiful or terrific. The destructive powers which to us seem to be only malignant and ugly, fraught with evil to mankind, appear to the Indian mind an essential part of the Divine Order. Shiva the destroyer, is also a Regenerator and the Lord of Bliss. Kali, the ruthless and the hideous, who demands human victims at her sacrifices, is at the same time the boon-giver and the kindly mother of the Universe. The good and evil in nature both belong to God; the sufferings and sorrows are not the envy, hatred, malice and anger of the gods and goddesses, as the Greeks believed, but come from "Avidhya", an imperfect comprehension of the Divine Law. God's ways are not man's ways and the Divine Form embraces all forms.

It has been stated above that religious instinct finds relief in declaring itself through the dance incorporated in ceremonial observance, but when a nation becomes artificial, its dancing falls to the level of an amusement. India's dance is not to procure amusement at the evenings in cabaret shows after a whole day's toil, turmoil and labour.

Though now-a-days the present themes are deliberately made for a baser idea and to a large extent for money-making, but the classic dance is not meant for temporary and soothing pleasure. It sharpens the brain and morals of humanity. It is as if Isadora's art.

An Indian painter, sculptor, architect, musician or a dancer does not look for or is conscious of the result. He follows the doctrine of Karma and does his own job. What may at first sight look like the observation of nature at Amaravati or Ajanta, is simply the most vital and most felt part of Indian art, where the worshipper or the artist attains the most complete Samadhi, the artist is most completely and literally identified with his subject. The purpose of the dancer is not self-expression. He does not choose his own problems, but like the Gothic sculptor obeys the hieratic canon. He does not regard his own or his fellows' work from the standpoint of connoisseurship or aestheticism, nor from the standpoint of a philosopher or aesthete. The concept of beauty does not originate from the dancer. The best illustration is the dancer of Vaishnava Bhaktas, specially of Gora himself. These Vaishnava ascetics, with their shaven heads and loin cloth, devoid of all decor brought in a sensation in the minds of the whole nation. They themselves were unconscious and unmindful of the outerworld at the time, but the spectators were the persons with whom the

beauty originated.

It is a pity that the European critics are not in a position to appreciate India's high conception of dance, music and art as a whole. Though very recently due to the efforts of a few artists and writers they have attained a capacity to witness with an unbiased mind and try to realise the correct meaning and expression. Indian art seemed to Macaulay as obscure and due to his bias he refused to admit any intelligence in Eastern races. Sir George Birdwood, the eminent authority on the Industrial Arts, emphatically declares that 'sculpture and painting are unknown as fine arts in India'. It should be noted that Indian dancing is only an outcome of Indian sculpture and painting. Dancing poses are imitations and representations of these, so it also according to him does not occupy any place. But gradually the Europeans are appreciating it. Some of the old scholars such as Dr. Anderson, who was for years in charge of the extensive Calcutta collections said, "The artists of India have never risen in this section (sculpture) of art beyond the most feeble mediocrity." Professor Westmacott, author of the well-known Handbook of Sculpture, disposes of the subject by the observations that—"There is no temptation to dwell on the sculpture of Hindusthan. It affords no assistance in tracing the history of art, and its debased quality deprives it of all interest as a phase of Fine Arts, the point of

view from which it would have to be considered. It must be admitted, however, that the works existing have a sufficient character to stamp their nationality, and although they possess no properties that can make them useful for the student, they offer very curious subjects of enquiry to the scholar and archaeologist. The sculptures found in various parts of India, at Ellora, Elephanta and other places, are of a strictly symbolical or mythological character. They usually consist of monstrous combinations of human and brute forms, repulsive from their ugliness and outrageous defiance of rule and even possibility." Fortunately these ideas are dying out from the Western mind.

The European critics are altogether unjust and lacking in artistic insight. They are prosaic and the Indian art is too spiritual for their gross, materialistic comprehension. They would judge the efforts of Indian artists to express the supernatural and superhuman by forms not strictly in accordance with known physiological laws by the ordinary conventions and canons of European art. Art does not need to be justified by an anatomist or a chemist. Every artistic convention is justified if it is used artistically and expresses the idea which the artist wishes to convey. Indian art is easily intelligible to those who will read it in the light of Indian religion, philosophy, theology and spiritualism.

It is a pity that at the present age the modern

so-called painters and dancers are busy in imitating the West. The painters imitate the Western paintings of nude females, cubism, impressionism and give them an oriental setting, the poets, novelists and dramatists imitate European themes which are unnatural and unrealistic to Eastern ideas, the dancers imitate ballet, tap dancing, body gymnastics and realistic themes to make money and win the mass popularity and musicians try to imitate the harmony and orchestrisation. Even then the two tendencies are manifested in the Indian art of to-day, the one inspired by the technical achievement of the modern West, the other by the spiritual idealism of the East. The former has swept away both the beauty and limitation of the old tradition. It is hoped and appealed that the modern Indian artists would not lose the tradition in oblivion.

PART II

CHAPTER VII

UDAY SHANKAR'S SCHOOL OF DANCE

Many of the lovers of art are familiar with Uday Shankar's dancing which India should be proud of. He is the only son of India who has brought fame for his mother country by an exhibition of his talents in fine arts before the whole world. Shankar was a painter in the beginning. He was impressed by the rich and artistic carvings and images of Indian gods and goddesses in South India. He, at the outset like Isadora Duncan of America, who critically examined the Greek statues of Greece and Athens, formed his impressions and ideas from the gestures of these carvings, which are ritualistic poses of some form or other of scriptural dances of time immemorial. Then he posed in the same postures as depicted by the statues and in his expositions, it seems that those lifeless, dumb and still images of Ellora, Ajanta and Sittanavasal have sprung up from their slumber and come into action. He in fact has infused breath and spirit into the statues and paintings.

In his school of dancing there are 'Angikabhinaya', 'Yatharasam', or gestures in accordance with the sentiments, continuous rhythm and these combined together do not lead the spectator away from himself. It can be watched for several hours without fatigue. Circumstantially, of course, the dance is more varied and the successive dances change. This variation explains the lack of monotony, the contrary of which is very much in evidence in Kathak, Kathakali and Tagore school of dancing (to be dealt with later). It will be understood that this is not an art which can be transported to a foreign land. The so-called Oriental dancing of the European stage is in almost all respects unlike the dancing of the East and specially of this school. The movements of the so-called oriental dancers of the West are indeed sinuous, but the fluidity of the Eastern movement is something far more than this. It is not even serpentine but more like the wreathing of smoke.

Oriental dancing as the Westerners call this school, is in fact exclusively Indian and from its highly conventionalised system of gesture and mimicry, it is difficult for Westerners to understand its religious sentiments and meaning.

This religious and aesthetic beauty of the old could have been well kept intact, developed and revived by him if he had devoted all his attentions to this part only. But the chaos came when he took the whole thing in a business point of view.

He started in a haphazard, rapid and unsteady manner. This was due to his tour in the continent and far West. His religious dances of "Kaliya Daman", "Tandava" etc., were heartily welcomed by the Indian public; but in order to please the Western eyes, which appreciate not only religious but anything Indian, he formed his theme from the ordinary and everyday occurrence. Thus we find the "Snake Charmer's dance," "Hunter's dance", "Indian Harvest and the Witch dance" and so on. In order to depict these dances he mingled the Russian ballet form of dancing with the pure religious aesthetic art of India.

In his pantomime of "Harvest Dance", when he enters the stage as a witch, he lacks the sublimity and modesty in his exposition for which he is famous. There comes the swiftness of the Ballet. It is also due to the influence of Anna Pavlova, who was his partner for some time. It has often been said by the Indian public that Shankar's dancing is English. It is due to this European influence that he is so criticised but he possesses the capacity to create an Indian atmosphere nonetheless out of the Western technique.

Credit should be given to Mademoiselle Simkie, who, though a Westerner is superb and graceful in her movements in depicting Indian expressions which are absolutely foreign to her. But some critics are of opinion, that to an Indian eye she cannot rank equally with Sm. Kanaklata,

when the question of creating a wholly Indian atmosphere of a 'Devadasi' or 'Pujarini' is concerned. This is not a fact, Sm. Kanaklata is much inferior to her in grace and musicality.

Shankar is undoubtedly a genius, but he has yet to labour hard to realise the deeper significance or the spirit of the art. It will only be sufficient to point out what G. N. writes in the "Amrita Bazar Patrika":—"His use of the 'Karanas' and 'Angaharas' taken by themselves is of no mean merit but as a whole they at times fail to produce the effect sought for. As for the use of the 'Rechakas', we may note that at least two of the varieties are seldom brought into play. And in the execution of the 'Pindibandhas' he is more original than faithful to the Shastric principles. Then again, the free use of 'Karanas' which he indulges in is not sanctioned by the authorities on the art of dancing. How far his innovations are improvements upon the original should rather be left to the appreciative art critic." But it can be undoubtedly said that those are not improvements upon the original but are creations of the dancer to suit his own convenience and automatic issue without deliberations.

There are expositions of realistic themes, as "Snake-charmer's dance", "Harvest dance" and so on, but realism has no place in Indian art. This he does, because of his being influenced by the Western ideas of industry and commerce.

Behind an actual representation of a worldly and everyday affair in dancing, there is a higher and nobler object. At times the representations are not actual ones of the Indian conditions and circumstances. They are exaggerated. Thus the foreign countries imbibe a wrong conception and notion. In Indian art every realism is backed by an idealism. Shanker fails to depict this idealism from a realistic theme. He enters the stage as a snake-charmer and plays with the snake overpowering the poisonous creature. The idealism of Shakti or the Great Power is never depicted by him in this. After all is said and done, no doubt Shankar has brought in a new theme and revival in our classical dancing.

Shankar's new programme consists of the widely appreciated ballet "Rhythm of Life." It is well-balanced, novel and carries the modern atmosphere, at the same time full of aesthetical beauty. It is a revolution in dancing composition. In the dance recitals of the last tour, he dances, as if, not for dance's sake, not for the art, but for his institution. The mention of the fact, that he is touring for the Culture Centre, brings an idea to the audience that every movement the dancer does is not to show his practice, excellence and art but is indirectly directed for the betterment of Culture Centre. There may be no dearth of artistic genius, but it seems that the soul of dance is lacking and the spirit of Culture Centre prevails.

CHAPTER VIII

KATHAK SCHOOL OF DANCE

Kalka and Binda of Lucknow improved this school of dancing and added much in the technical and scientific side. Their descendants, Achchan Maharaj and Shambhu Maharaj are regarded as the exponents of this art in the present generation. This school of dancing is very common in the Punjab and the United Provinces where the professional 'Ustads' or dancing masters generally Brahmins teach this art to public women. Strangely enough this school is getting currency among civilised and educated people in North India. This may be due to high class dancing masters.

More attention is paid to the foot work strictly adhering to rhythmic accompaniment of 'Tabla'. It is nothing but playing 'Tabla' not by means of hands but by feet on the ground and the beatings are produced by the jingling of anklets (Ghungru). Instead of a regular timing, there is all sorts of gymnastic work within a particular beating or 'Tal'. The whole body is firm and stiff, only the feet move. The hands also move sometimes tremendously like the strokes in swim-

ming or blows of boxing and at others they are stiff. The movements, whatever they are, do not always signify or express any emotion or meaning. The formal gesture presented in a rhythmic sequence is rather restricted. Whatever, there is, it is 'Tal' or gymnastic of time with its queer and fractional measurements in its highest, and instead of appealing it always becomes repulsive.

The Indian 'Nautch' is degenerated Kathak dancing. It is performed mostly by professional women. The technique is not so high as in Kathak. Though this kind of dance is of a baser kind and aggravates lower sentiments, yet it possesses more grace than Kathak. The movements are the creations of Nautchwallis to give pleasure to the eyes of the rich and overfed bourgeoisie and the dance as a whole lacks in higher technique as well as spiritual art.

Kathak technique has degenerated today into a soulless virtuosity which can scarcely appeal to modern audiences. Even then praises have been poured forth. Prince Victor of Cooch Behar describes, "For the most difficult feat which the Nautch girls have to perform is the walk. The perfect walk is the *neplus ulta* of the Nautch, and to watch a "Nautchwalli" glide effortlessly across the floor is the personification of art." (The Illustrated Weekly of India, Feb. 18, 1940). Maud Allen, the famous dancer, saw an exhibition by our Nautch girls, and said, "I thought, I could

dance, but compared with your girls I know nothing." Charles Doyley in his, "The European in India" published in 1813 a very rare book now, gives the following account of a dancing woman of Lucknow. "It should be understood, that the dancing woman of India pique themselves entirely on the gracefulness of their positions and motions. They have no variety of steps, the feet being kept parallel and close; one foot advancing, or moving only a few inches, and the other always following it; this, however, is done with remarkable exactness as to time, which, on all occasions, is regulated by the instruments played by men attached to the set." Those are all empty words without reason and we all should agree with Miss Middleton, who in her paper "Time and Rhythm of the Dance" published in the book "Dance" (Badminton Library) points out that, "Appreciation of these effects is cultivated by some Eastern people as an object in itself. With them the note and step, and their groupings are often but unconsidered vehicles of expressions for rhythm so marvellously developed that it remains unappreciated by hearers. The subtle divisions and subdivisions convey to the Eastern intelligence a delight which the European would think more suitable as a study for the arithmetician than for the artist."

A serious fault with the Kathak dancers of India is that they indulge themselves exclusively

to the dead-weight of technique and we always find foot gymnastics devoid of gracefulness. It is obvious and astounding that more the technique the less the gracefulness and sublimity. It is true, according to Captain Day, that the Nautch and likewise Kathak are danced to measures made purposely as complicated as possible; but this elaboration is intended to help the dancer in conveying his or her meaning. An extraordinary development of rhythm may serve in the East to take the place of European counterpoint in the procession or clothing of a melody; but by the majority of the Western listeners it is unheeded or despised, just as the minute intervals of an Eastern air, made possible by the extreme length of the strings of the instrument, have, for all but the few students who are at once skilled and unprejudiced, the effect of a tiresome whine.

In Kathak dancing the chief characteristic of the dance is entirely omitted and the so-called rhythm of the feet is given prominence to the neglect of rhythmic expression as a whole and also emotional expressions. The dance lacks in idea, thought and narration of events which are the landmarks of Indian dancing. Whatever there is, it is in a very crude form, void of all aesthetic sense and flavour. The reason is that the teachers of this school who come from a lower strata of society are themselves uneducated and cannot distinguish between art and show.

There are mainly two sorts of Indian dancing, 'Tandava' (meant for males, is a masculine and vigorous style) and 'Lasya' (meant for females, a feminine and graceful style). Kathak school has mixed up the two styles and the modern spectators laugh behind their handkerchiefs, when they see a male dancer with his gorgeous dress attempting to show 'Lasya Nritya' with the crude gestures of a female. On the other hand there is also the sinuous and vigorous movements of 'Tandava' with a female Kathak dancer.

If the whole thing is properly analysed there is neither beginning nor end in any Kathak dance. With every 'Bol' or 'Tora' the dance finishes and it is mostly repetition work with other 'Bols' or 'Toras' over and over again. The thing becomes monotonous after a few minutes whereas the dancer generally takes more than half an hour in a single performance to show his foot gymnastics.

The Kathak dancing appeals to the brain for the dry scientific technicalities as if they are the solving of the problems of Arithmetic but neither to the eyes nor to the heart. It must be admitted that Kathak dancing is a thing which is very difficult to be mastered and requires constant and unceasing practice. It is only the primary practice of foot work and cannot be termed or introduced as a dance.

We are of the same opinion with Arnold Haskell, the greatest exponent and critic of ballet

dancing in the present age when he writes, "There is in every art a struggle between technique and artistry, the means and the end, the story to be told and the grammar and words used in its telling," and "technique can always be acquired, grace and ease of movement but rarely," but he has his dogmatic belief when he says that "the difference between dancing and acrobatics lies not so much in technique as in a state of mind." The difference undoubtedly is of technique and not of a state of mind and this technique banishes all art. Counting the music till mathematics has driven the atmosphere away cannot be termed as dance. Acrobatics do not give dignity and purity to dance. The correct movements can be performed to the same music by two different individuals and in one case it is pure dancing whereas in the other case it is acrobatics. An acrobat cannot be a dancer. The pure dancer performs his steps, however complex, with the conception of the dance as a whole, being guided by the music, concealing his difficulties, and making his climax an artistic one. The acrobat performs his steps in such a fashion as to underline the difficulty of his task. He puts a question to the audience: "Will I get through without a tumble or not?" He tells them: "Look, I am creating a record number of turns." That is the only idea behind his performance. His climax consists of a dazzling finish to whip up applause.

CHAPTER IX

TAGORE SCHOOL OF DANCE

Criticisms have so long been made on Dr. Rabindranath Tagore's songs, literary works and paintings, but as far as is assumed nothing has yet been said about his school of dancing. It should be well remembered that India is highly indebted to him for his novel and artistic idea regarding this particular school of oriental dancing. The pervading atmosphere of freedom which is inherent in the poet and which is uppermost in all his activities is easily noticed in this particular school of dancing of which he is the originator. He is never curbed down, checked and burdened by any dry and unsentimental rules or laws. He is not at all hindered by them, but is ever anxious for sweetness, grace, sublimity and excellence. The codified matter of fact rules regarding metres in poetry, tunes and 'Ragas' in songs, 'Tal' and 'Laya' in dancing and the laws of painting do not come in his way, he is carried on by his own whims. He is spontaneous as a stream, gay as a deer, wild as the wind and free as a bird.

The spirit which prompted the poet to give

life to his songs by means of dancing and to bring out their meanings and emotions by means of expressions was the spirit of novelty. The Law of Evolution guides the universe and life presupposes a change. Tagore saw, heard and studied a great deal and had wide experience. It was necessary for him to have a change and a novelty in the existing schools of dancing prevalent in India. He thought it essential and important to have a new sort of oriental dancing altogether, which did not suffer from the crudest mathematical fractions and measurements of time, nor from the highly technical gestures of hands and body, nor from depicting the religious and historical stories from the 'Puranas' or sacred books.

The Tagore dance is generally a song dance. A boy or a girl or a flock of them gesture in accordance with the wording of the song or with its sentiments. The songs or narrations are in almost all cases the poet's own compositions. The main idea is borrowed most probably, from the Kathakali school of dancing which depicts certain events from the holy books Ramayana and Mahabharata by means of expressions; Tagore school, on the other hand, wants to express the lofty philosophy of the poet's songs. The song is sung by one or many persons and the sentiment, philosophy and emotions of it are expressed by means of bodily movements by others. There are sometimes depictions of events also, as we find in the exposition of

“Chitrangada.”

Tagore school of dancing characterises itself in flavour or ‘Rasa’, which is a work of art, but not to a great extent. It is also an admitted fact that this particular school does not go so far in aesthetic and spiritual sentiment, there is the devotional element, but in a very, crude and undeveloped form.

The wording of the song supersedes the dancing and this wording is in Bengali. It can be unhesitatingly said that the meaning of a song is not at all understood by a person who is not versed in the same language by only looking at the movements of the limbs of the dancer. If such a person says that he can understand fully well, it can be said against him that he is cautious to hide his ignorance from the public, and when something is not understandable, he calls it fine and superb. The song is given prominence over the dance; the wording and meaning of the song are primary and the higher technicalities and art of dancing are neglected. For a real music and dance lover this kind of dance has got no charm. It can be classed only in the class of popular songs.

This school does not practise and exercise movements of the hands as mentioned in the ancient books of dance and drama; everything depends on the will of the dancer. Even at times when the dancer does not want to show or convey anything, the hands automatically move like waves

and this movement never stops.

One particular feature of this school of dancing is that it deliberately ignores rhythm. The songs are unrhythymical and so the dance. Rhythm promotes energy and produces a kind of stimulant all over the nerves which excite the dancer and also the spectators. All parts of the body are used, head, back, hips, arms, fingers and even the facial muscles are brought into play, as well as the feet. There is no doubt that rhythm in its highest form and timing or 'Tal' with its time gymnastics and fractional arithmetical measurements are totally unhealthy, but at the same time the absolute negligence of a regular beat or timing is utterly unwholesome, tedious and monotonous.

We should not dwell for a long time on the question whether this is an art for art's sake or it is for trade, business and for making money. The educated people pay, it seems, as if, not for the dance but for the great personality behind, whom they respect and adore. They love him and worship him and did not like that their deity and ideal should wander from place to place in search for money. The monied people gave him an exorbitant sum and thus stopped him from his excursions.

CHAPTER X

SCHOOLS WHICH ARE IN TRANSITIONAL PERIOD

Tanjore School

The following schools are in a transitional period. These are gradually developing the folk dance art to the polished and cultured one. It is very difficult to say whether Tanjore school of dancing is polished and refined dancing or it is in a transitional period. Undoubtedly it has lost some of its refinement of the old and to some extent has imbibed the folk dance art. This school is very particular about using traditional gestures, but all the gestures are not the exact representation of the Shastric ones and at times the names attached to the particular gesture are different. The music and 'Tal' or timing seem to be peculiar to the audience of Northern India.

Kathakali

Kathakali is a degenerated specimen of once glorious art of Kerala in Deccan. It is a revival from folk dance depicting events from Ramayana

and Mahabharata. The meaning of Kathakali is Kudakali or story dance. A story is told by means of movements of the limbs.

The Kathakali dance is performed throughout the night. The chorus begins, the wordings of which are in Sanskrit slokas and sometimes mixture of Sanskrit and Malayalam, then the orchestra is played and last of all dancing with the rhythm of chorus and orchestra is performed. The stepping of Kathakali dance is known as 'Kalasam.' The orchestra begins with the twilight and it is a convention that Kathakali dancing will not be performed facing the south. The music is known as 'Kali'. From six o'clock in the evening till nine in the night, the music is played, then the stage is lighted with a big lamp. The lamp is so big that it contains twenty seers of oil.

The orchestra is composed of (1) "Chenda", a big cylindrical drum. It is hung from the neck of the drummer and gives a shrill sound. (2) "Maddalam" is another kind of small drum which is played by fingers of the hands with "Angulimukhatra" (thimble) on. (3) A pair of big cymbals. (4) One big 'Kansar'. (5) "Been", (6) Flute etc.

After the music is played the curtain or 'Trishila' is removed. The curtain is beautifully decorated and it is either rectangular or square. The dancers appear and dance with the accompaniment of chorus and orchestra. The chorus is sung to invoke the gods and goddesses and are

named as 'Nandi'. The invocation portion is known as "Totayam". Then the chief dancer enters the stage and begins the main theme. This beginning is known as 'Purapadda' and it has two divisions, (1) "Notam-Kalasam" or the rhythmic eye-movements and (2) "Nila Padam" or the rhythmic movements of the eyes, hands, feet and the body as a whole. After this is done the singers and the musicians of the chorus and orchestra respectively are given scope to show their skill and ability which they successfully carry out. This portion of the performance is known as "Mela-padam".

The screen is removed and the real dance begins. Shringara Rasa is depicted just at the beginning, because this is the first Rasa (Adi Rasa) and the dance finishes either with Adbhuta Rasa or Shanta Rasa. The ideal of Kathakali is that religious people win while irreligious lose. The dance performance finishes with song of prayer by the dancers known as "Bharata Vyakyam".

Women play no part in pure Kathakali dance, boys play the role of women but now-a-days that rule is ignored. We get indications of boys dancing in the garb of women in Patanjali's *Mahabhasya*.'

Mostly the dancers hide their faces with masks or use paints on their faces which disfigure the countenance and hinder to give an emotional effect arising from facial expressions.

Bharata Natyam

There are two kinds of dances that are popular in South India, the Kathakali and the Bharata Natyam. The details about Kathakali have already been given. By the expression Bharata Natyam, we should not conclude that it is a dance as propounded in Bharata Natya Shastra. Although it has got similarity of certain gestures as laid down in this extant work, still the difference in many respects is fundamental. This is a dance generally danced by women folk, especially Deva Dasis of South India, who have preserved the purity of the original dance for generations. It is generally danced solo but sometimes in a group of three to four. The dance begins with a prayer in Tamil. The danseuse is attended by her Guru who is known as 'Vidwan' and the orchestra in attendance is a small Mridanga and a pair of cymbals. Sometimes now-a-days it is attended by a violin. After the prayer the dance begins and like the Kathakali there is recitation or singing during the dance. The musicians play on 'Mridanga' and cymbal and the dance begins. The danseuse throws her steps and advances several paces followed by her 'Vidwan' who beats the palm of his hands to mark time all through. The danseuse after advancing several paces recedes back the same number of paces, while the Vidwan beats time all along behind her back. Then she

begins with a circle (Bhramari) and goes on with other hand and body gestures. The chief difference between Kathakali and Bharata Natyam is that, Bharata Natyam does not indulge in profuse facial and eye expressions. Whatever there are, those are rather meagre and much polished. The hand and body gestures are more rhythmic and expressive. The foot work is more graceful and rhythmical. There is much more grace in this dance than in Kathakali and it might be termed more polished. There are certain gestures and postures typical of South India and the introduction of these makes it more of a routine work than conveying an aesthetic beauty. The dance although mostly 'Lasya' has sprinklings of 'Tandava' which again makes it to a certain extent devoid of aesthetics.

Kutchpuri

Another dance of Telegu country is Kutchpuri in Kistna district. A theme from the Bhagvat is generally taken. A Pandit recites accompanied by music, generally 'Mridanga' and cymbals, and male dancers dance to the theme. Usually the dance begins at 10 p.m. and lasts for the whole night. It is somewhat similar to Kathakali with the significant difference that mask is rarely used. The actual home of this dance is a village between Bezwada and Masulipatam. There are still some indigenous families who practise the dance, but it rarely goes outside the district.

Manipuri

It is another type of dance of Assam which is in a transitional period. Dancing among the Manipuris is alike an amusement and a religious ceremony. They have four dances, one performed by boys, the others by boys and unmarried girls. It is a swift dance, since it endeavours to have a foot work analogous to that of the sound of 'Khol' (a kind of drum played for this particular dance and Kirtan songs etc.). But it is not so swift as Kathak. Kathak is the treatment of 'Bols' and 'Toras' by means of feet which are played on 'Tabla' by hands and Manipuri is a treatment of those which are played on Khol and it is not played so swiftly. There is more of technical art in Manipuri and it is more full of beauty and aesthetics than Kathak. The jumps and sittings are at times abrupt, but those are the characteristic features of Manipuri. There are simplicity and a tinge of village atmosphere. The music is supplied by a kind of guitar and Khol and by the voices of the dancers and orchestra. The most picturesque dance is a scene of events from the story of Krishna and Radha, the costume of Krishna, Radha and the chorus, male and female, being gorgeous in the extreme. The dances are entirely free from the sensuous characteristics.

Dancing among the majority of the hill tribes is confined to men, and is of the nature of

a war dance. The Tandava Manipuri dances are often very wild and heroic. These dances are of little or no aesthetic interest, but the Marrings of Naga tribe, have a pretty dance in which women take part. The Kabuis, another tribe of Nagas, have a series of dances, executed by the un-married men and girls, which are artistic in form, and the music of which goes with a swing and is more in accordance with European ideas of melody than most Indian music. The Manipuri dancers recently have begun to dance with Tagore songs. Undoubtedly the grace and beauty are increased but the purity is lost.

Chow Dance

This is prevalent in Singhbhum and Seraikala in Orissa. It is also a mask dance and the dances of the males are chivalrous.

CHAPTER XI

CINEMA AND OTHER MINOR DANCERS

Now-a-days innumerable dancing parties have been formed and there are numerous dancers but with no coaching and cultural or aesthetic sense. There is a vast field in the cinema and cinema dancing has become a craze. Every dancer picks up a few movements and characteristics from different schools and claims the collection his or her own. Cinema dancing is the popular dancing and for the mass who do not care much for tradition, technique or spiritual beauty. This type of dancing is for merriment and amusement in the evening devoid of all art. This is to infuse in man the lower passions. But on the other hand there are indeed a few good pieces of dancing, because the cinema directors have to please all the temperaments.

It is a matter of regret that the modern dancers give their expositions within the veil of the classical Indian dance, in which they claim to revive the tradition, but instead of doing it, they go against the traditional principles. At the end of

every pantomime the mention of the great sacred book "Bharata Natya Shastra" is made, but it seems that the dancers have not read the book nor have ever seen the shape of it. It is nothing but to hoodwink and deceive the public. Furthermore, they claim to perform "Bharata Natyam" or a certain type of dance of the South, but those dances are not the actual copies of that particular dance. They think that in so doing they will make an achievement and create a name; but a wrong is not tolerated for long and real art will never die out but will be a joy for ever; it is bound to be immortal. They think that a quotation from the Shastras will establish their superiority, but the application is itself done in a wrong way and the interpretation in a slipshod manner which reveal their ignorance and foolishness. Bluffing cannot win a race. Indian dancers are always ready to say that their art is equal to that of Isadora Duncan; as if, it is so easy. A genius and a born artist who when a child has so much artistic quality, imagination and inspiration within her as to understand and bring life to Mendelssohn's "Song Without Words" and who brings an epoch in the history of Ballet dancing of the West by critically examining each and every statue of Greek gods and goddesses of Paris museum, Greece and Rome should never be compared to any of these so called dancers.

As regards the gestures practised by the

dancers, a single example will suffice to point out the mistakes committed by them, as there is not enough space to show their defects in detail. In Rasa Leela or in a pantomime of Radha and Krishna, Krishna dances expressing the gestures of holding the divine flute. A good many first-rate Kathak artists of Lucknow and Delhi and also a few dancers who rank amongst those who have acquired a fame from the West depict the holding of the flute by raising both their hands towards the left shoulder near the mouth in a posture of grasping a flute. There are innumerable pictures in such a posture in the hand bills distributed on the streets, on the placards and the photographs in the glass cases outside a cinema house. It is impossible and unnatural to hold a flute towards the left at the time of playing, everybody plays on it holding towards the right, it is common sense. At times the left hand is so raised above the head that it becomes ridiculous and absurd to have an actual flute of that shape and size.

A heroic and hideous theme (Vir and Bibhatsa Rasa) are depicted in a slow movement which show the incapacity of the dancer. Sometimes the upper portion of the body moves very fast but the feet cannot keep pace with it, which again shows incapability of the dancer in foot work. Innumerable instances of these appear when a practical demonstration is given. This is not at all reviving the classical Indian dance.

Then again the dancers instead of reviving the art, treat it in a business point of view. This is how they earn their bread and butter. They have also to follow the public sensuous eyes, and thus mar and murder the art. Killing is not reviving, on the other hand a true depiction and safe keeping are needed. Art is not an object for pound, shilling and pence. It is not for amusement in the evening after a whole day's toil and labour in the workshops, mines and factories. Duncan rightly conceived the idea and expressed, "Until finally, I shouted at him that I had come to Europe to bring about a great renaissance of religion through the Dance, to bring the knowledge of the Beauty and Holiness of the Human body through its expression of movements, and not to dance for the amusements of overfed bourgeoisie after dinner." ("My Life" by Isadora Duncan, p. 95).

It has been already pointed out previously that the dancers give exhibitions of realistic pantomimes such as 'Marwari dance', 'Kite dance' and so on, but realism has no place in Indian art. The dancers and danseuses fail to depict idealism out of a realistic theme.

CHAPTER XII

FOLK DANCE

The existence of folk dance implies a certain complexity of development in the social order, and a distinction based, more or less roughly, on this complexity. In a primitive community the whole body of persons composing it is the "folk", and in the widest sense of the word it might equally be applied to the entire population of a civilised state. In its common application, however, to civilisation of the Western type (in such compound as folk-lore, folk-music, etc.) it is narrowed down to include only those who are mainly outside the currents of urban culture and systematic education, the unlettered or little-lettered inhabitants of village and countryside.

In a community of the lower culture all dancing is of the folk, the need of distinction arises when with social progress art-forms split away, develop a self-conscious technique and become the province of a profession and of the cultured. In a developed civilisation we may say that folk-dancing is that dancing which has developed among the peasantry and is maintained by them in a fluid

tradition without the aid of the professional dancer, teacher or artist and is not, at least in the particular form observed and practised in towns, on the stage, or in the ball-room.

There is a marked distinction between folk dance and cultured and refined classical dancing prevalent among the higher circle on one hand, and folk dance and primitive dance on the other. Folk dance is for the sheer pleasure of the performers and not for the entertainment of the public. The primitive and aboriginal dancing was nothing but a spontaneous and emotional rhythmic expression preparatory to a ritual or fight. Folk-dancing with the development of civilization is an outcome of the primitive dancing and it discards all the spontaneity, chivalry and to some extent indecency. Primitive dance is the foundation of folk dance and folk dance of refined one. Refined dance when degenerated comes down to the category of folk and folk with culture and better treatment ascends to refined one.

The emotion expressed in refined dance is artificial when depicted on the stage but in folk it is original and natural. As man becomes civilised and enlightened, shyness holds him driving simplicity away. This we can easily detect comparing children to adults. In the former case, the children are more free and far away from shyness, which comes with the age and culture. Likewise there is a freer play and expression of emotion

in primitive dance than those in folk.

Folk dance is of great national importance and aesthetic value. There is some truth in Washington Irving's remark that the character of a people is often to be learnt from their amusements; "for in the hour of mirth the mind is unrestrained and takes its natural bent." And so it may not be too much to say that the progress in the dance means progress in civilisation, and that to show the advance made by any nation, in this art is to record its approach towards refinement. Folk dancing of a nation is the nation's mirror, it bears and constitutes the nation's temperament, art, culture, simplicity, social and political status, functions and creed.

The indigenous folk dances of India may at the outset be divided into two classes, viz., the women's dances and the men's dances. The sexes do not generally take part in dancing together, excepting a very limited few among the Santals and the aboriginal classes. The dances may be divided again into three classes; viz., (1) Martial or heroic, (2) social, semi-religious and connected with seasonal festivals and (3) ritual.

It is difficult to draw a line between social and ceremonial dances. To assign, as is sometimes done, a ceremonial or religious origin to social dancing as a whole seems in the state of the evidence dangerous. Though the folk-lorist is well aware that the serious ceremony of one stage of development

may become the adult amusement of the next, and the children's game of the phase following, and though there is evidence of borrowing from ceremonial sources for social purposes, it would be incautious in the case of the social dance to forget that the impulse to mere amusement is general and early, and to read symbolism into obvious actions of the body, the natural formations into which a number of dancers may fall, or the patterns they trace.

Seasonal and ceremonial dances may have become little more than a periodic diversion and show, but they bear their own marks, and inferences about origin, and function may be drawn by examination of the festivals and concurrent ceremonies with which they are linked, features of the dances themselves, and the attitude towards them persisting, however much meanings may have been forgotten, in the performers and the communities in which they survive.

Bengal

Let us analyse the folk dance of India in different provinces. Bengal folk dances are undoubtedly the best and most cultured in comparison to those of other provinces of India. Bengal has a particularly rich store of folk songs of an inspiring character in the shape of her Baul and Kirtan, whereas, Bhatiali (boatmen's song) has now been recognised for some time past. The poet

Rabindranath has instinctively found the true basis of his inimitable lyric creations in the national folk-music and folk-song which still survive in rural Bengal.

In the sphere of folk-dance, until only about a few years ago, the educated classes of Bengal were under the belief that there were no indigenous dances worth the name, which Bengal contributed to the synthesis of Indian culture, but it has been found out that Bengal possesses innumerable kinds of folk dances from time immemorial.

When it was found that the women of high castes, viz, Brahmins used to perform folk-dances in the village of Nalia, in the Faridpur district, it was a surprise to most of our educated persons who had hitherto taken no interest in our past culture. The late Rai Sahib Jagadananda Rai of Shantiniketan, who was a veteran educationist, once wrote to Mr. G. S. Dutt in a letter, "It is from your writings that we have, for the first time, become aware of the fact that such beautiful indigenous dances still exist in our country."

The Brata (ritual) dance practised by women of respectable Hindu families in the village of Rajghat in the Jessore district is known as "Ghat Olano" dance or the "Pot Placing" dance. According to Mr. Dutt, "The village of Rajghat is situated on the bank of the river Bhairab. In a place called 'Buna' not far from the village is an ancient temple of the goddess Shitala (the goddess who is believed

to avert small-pox). Under a spreading Banyan tree close to the temple is a place known as "Sitala Tala" or the abode of Sitala. Hindu women of all ages and castes, high and low, from about sixty or seventy villages of the vicinity go to offer Puja to the goddess at this spot. The women make 'Manat' or vow of giying Puja to the goddess for the fulfilment of their wishes for overcoming barrenness, averting small-pox, or for other desired objectives."

"Three, five or seven days before the Puja, the lady who has taken the vow arranges to hold the ceremony in her house. She herself observes a fast on that day. All the adult women of that village are invited on that occasion. After the invited women have assembled, they march in procession to the Ghat of the river or the tank, as the case may be, to the accompaniment of 'Ulu' cry (traditional community yell practised by Hindu women of all classes in Bengal on all ceremonial occasions). The lady who has taken a vow places a brass pot over a Kula (a bamboo winnowing tray) and immerses herself completely in the water, head and all, holding the Kula with the pot on it on her head. She then carries the Kula and the pot on her head and marches home in procession with all the other women. On reaching home she places the consecrated pot in an appointed place in her house. The invited women keep vigil all night by sihgng community songs without any instrumen-

tal accompaniment. The 'Bandana' or invocation song is first sung."

"For several days after this ceremony, the women and girls go in procession with the consecrated Kula from house to house, begging for gifts of rice or cash to collect funds for performing the contemplated Puja in a befitting manner. As the procession enters each house in the village the lady of the house spreads out an "Asan" or ceremonial seat of cloth in her courtyard.

"After the "Kula" with the sacred pot on it, has been 'placed' on this "Asan", (hence the name of this dance: 'Pot Placing Dance'), the processionists perform dances around it to the accompaniment of the "dhak" or drum played by a man of the "Rishi" caste (one of the depressed classes whose profession it is to play on the drum). Thus the processionists dance in each house by turn in several villages in the neighbourhood for three, five or seven days as the case may be, after which they march to the shrine of the Goddess to offer the promised Puja."

Although performed in connection with a religious ceremony, the dances are not merely ritualistic in character. Many of the dances are undoubtedly of ritualistic origin. But to these have been added other dances which give simple and spontaneous expression to the joy of life. Some of them frankly profess to give mimetic representation of scenes and incidents of village life and

are richly impregnated with humour. The "Invocation", "Salutation", "Arua", "Bayana" and "Kalkadar" dances belong to the ritualistic type; whereas the 'Jor' dance (pair), 'Kuchamora' and 'Pipre Mara' (ant-killing) dances belong to the secular type. Among the dances with a distinctly humorous vein may be mentioned 'Khudiram's headache dance', 'Plum gathering dance', 'Bairagi calling dance' and 'Tobacco-burning dance'.

The dancing is mostly performed in a ring formation, the dancers moving slowly from left to right as the dance proceeds. There is a variety of movements from the waist upwards, particularly of the hands and arms but in most of the dances the step is a combination of slide and shuffle and the foot is not taken off the ground. The toes and the heels are joined together alternately in the process of slide and shuffle. In 'Salutation' dance, a half step forward is taken with each foot, while the forehead is simultaneously touched with the corresponding hand and the other knee is slightly bent. The foot then returns to its original position and the movement is repeated with the other foot and the other hand. The movements are active and vigorous and the dancing is of a distinctly virile character.

Among the women of the upper classes, the movements of the dances are, generally speaking, of a gentle character, and except when the dancing is performed while going from one place to another

as in the case of the procession for 'Gangabatarana' or 'Jalbhara' which is a part of wedding festivities, or in the case of special dances such as the 'Arati' dance, the feet are hardly ever entirely taken off the ground but are moved with a simultaneous sliding movement from side to side. Although the movement of the feet is thus of a somewhat monotonous character, it lends a peculiar dignity and solemnity to the dance. On the other hand, the movements from the waist upwards are of a much freer and more vigorous character, and an endless variety of beautiful movements is performed from the elbow onward and particularly with the wrists, the palms and the fingers of the hands. Adult women of fairly advanced age as well as young girls take part in these dances which are performed quite openly in the courtyards of the village homes within sight of all. An atmosphere of religious solemnity and spiritual earnestness pervades these performances.

In western Bengal folk dancing among women of the higher castes had fallen into desuetude during the last thirty or forty years and only survives now in the form of the 'Bhajo' dance performed by unmarried girls in the month of 'Bhadra' in connection with the autumn festivities in honour of God Indra. In olden times, within living memory, the Bhajo dance was performed by women of all classes in West Bengal irrespective of caste and social rank. In east Bengal, however, folk dancing in the forms mentioned above still survives in

many localities among adult women of the highest classes as well as young girls.

The 'Dhol' (drum) is played by men of the lower classes, usually cobblers or 'Domes' to the accompaniment of these dances, although the dances are performed by women and this practice has continued even to the present day in rural areas. The 'Dhuli' (drum player) does not dance. Broadly speaking dances on the occasion of secular or semisecular functions such as weddings, are performed to the accompaniment of "Dhol" or "Madol", whereas those on the occasion of "Bratas" or religious functions to that of "Dhak", which is a larger form of drum than the "Dhol". The Dhak, Dhol or Madol, although played by men of the depressed classes, is held in high spiritual regard as typifying the spirit of divine rhythm—so much so, that even to this day in some parts of Eastern Bengal even in Brahmin families, one of the ceremonial dances which forms part of the wedding festivals is the 'Madol Puja' dance or the 'Drum Worship' dance, the drum held by the drummer being worshipped by offering of flowers from a 'Kula' (winnowing tray) to the accompaniment of the dance.

It is obvious that a few social and religious uses are the outcome of folk-dancing. Previously those were done by dancing but now there are movements of hands and head and simple slow walking instead of rhythmic striking of feet.

"Barana" of the bridegroom and walking seven times around the bridegroom in a circle by married women at the time of Indian wedding ceremony are the best examples.

Raibeshe is performed by men and is found in some of the western Bengal districts e.g., Birbhum, Burdwan and Murshidabad, but it is only in the first mentioned district that it can be found in its purest form. It is done by the Bauris, the Domes and other cognate castes of the Hindu Community.

The dancing is performed by a group of men to the accompaniment of 'Dhol' and 'Kansi' (small gong). The dancers wear brass anklets called 'Nupurs' on their right legs and are usually adults, though they occasionally include youths of tender age. This dance is one of the manliest and most vigorous folk-dances. The scheme of dancing is absolutely free from all traces of effeminacy and vulgarity. The dancing is punctuated by occasional yells, and the whole atmosphere is one of warlike excitement.

It is usually performed in a ring formation and the various gestures of the arms and hands indicate the drawing of bows, the hurling of spears, or brandishing of swords. At times the dancers with slightly bended knees, hop forward towards the centre alternately joining and extending the knees, imitating the gestures and movements of horsemen. Sometimes the dance is performed in

pairs, one man supporting another on his shoulder, the dancer on the ground performing the usual movements of the dance while the dancer on his shoulder also performs the same movements with his arms and hands in a standing posture. The dancing has, as its counterpart, a complete system of acrobatics which are remarkable for the agility, the daring valour and the artistic grace, with which they are executed.

The Kathi dance and song are practised in Birbhum by the so-called depressed sections of the Hindu society and mainly by the Bauris. An even number of men, usually adults, dance to the accompaniment of "Madol". They stand in a circle, each carrying two short sticks—(Kathi) one in either hand. The men who play on the 'Madol' remain outside the ring and sometimes in the centre. At the commencement the dancers sing in a chorus and each keeps on hitting his left hand stick with the right hand one at regular intervals and in perfect unison with one another. Then, as the dance begins, each alternate dancer forms a pair with his right hand neighbour and strikes with his left hand stick the right hand stick of his partner on the right. Each man then strikes his left hand stick against his own right hand one. Different pairs are then formed, those who formed pairs with their right hand neighbours form pairs with the left hand neighbours and strike the left hand stick of their partners with their right hand ones.

The process is repeated and all the while the dancers keep moving along the ring in an anti-clock-wise direction. The whole system is in accordance with a simple but regular and symmetrical scheme; the steps are brisk and graceful and the body movements are very lively and in entire unison with the sound of the sticks which produces a pleasing rhythmic effect. The scheme includes many variations of which the most interesting is that in which a player falls flat on the ground on his back as if wounded, and yet keeps on dancing round and round in that position striking his sticks against those of his neighbours who keep up the round progression of the ring.

It was very likely a war dance and the sticks symbolise swords and shields. The folk-songs sung with this dance are simple ditties dealing with the simple joys and sorrows of the peasants and often strike a pathetic note.

The "Dhali" dance of Jessore and Khulna is another type of martial dance. It is performed with wooden swords and cane shield to the accompaniment of 'Dhol' and 'Kansi'. It is an extremely virile dance, the foot work as well as the movements of the arms being of a remarkably vigorous character. The dancing is performed in a round ring somewhat in the manner of the 'Raibeshe', but there are interludes of mock-fight with 'Lathis' as well as with wooden swords and cane shields.

Dancing on the occasion of the annual
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'Mohurrum' festivals is prevalent among the Muhammedan villagers of certain sections in almost every part of Bengal under the name of 'Jari' or 'Marcia', but the most interesting and artistically attractive form of this dance is that which is prevalent in certain Eastern Bengal districts, particularly Mymensingh.

In Mymensingh, the dancing and singing are performed by a group of adults who usually form themselves into a ring; there is a precentor, the 'Boyati', as he is called, who leads the song from outside the ring. All the dancers except the 'Boyati', wear the sounding bells round their ankles and as the 'Boyati' sings, they mark time with their right feet and then take up the song in chorus. Vigorous movement is not commenced till after the song has progressed to a climax. The scheme of dancing lends itself to an infinite variety. The dancers wave the red handkerchiefs which they carry in their right hands with sharp downward movements of the hands while they hold the ends of their wearing clothes or 'Dhotis', in their left hands.

The folk songs sung with this dance have reference either to the tragic historical events in the desert of Kerbala in Arabia connected with the life of Imam Hussain, as the meaning of the word 'Jari' (mourning) indicates, or else breathe sentiments of religious harmony and general goodwill. The tunes are characterised by a sweet

melody and pathos and constitute a very suitable vehicle for expression of the sentiments of the songs.

The 'Baul' song and dance are confined to the Hindus and may be found in all parts of Bengal. The singing and dancing are performed either in solo or in groups on a community basis, to the accompaniment of 'Ektara' or 'Anandala-hari' (popularly known as 'Gubgubagub') and in some cases, 'Karatal' and 'Dubki' as well.

The most striking feature of 'Baul' dance is a spirit of joyous abandonment and a fluidity of rhythmic movement which is in complete accord with the sentiments of the songs. Baul dancing and singing are not associated with any particular occasion of festivity, and are performed as a devotional art for the self-gratification of the performers themselves, but more often as a profession for earning a livelihood.

The 'Kirtan' dance is perhaps the most widely practised of all the folk dances in Bengal and it is a typical Bengal product. It is of great antiquity, being associated with the worship of Vishnu; but it was the great religious leader Chaitanya who gave it its present national character. Perhaps the most striking feature of 'Kirtan' is its democratic character. People of a whole village or a group of villages, young and old, rich and poor, zamindar and tenant, freely join in it, without any distinction of caste or rank. The dance is

performed to the accompaniment of 'Khol' and 'Karatal' and the general scheme is an extremely simple one—performed by raising either one hand or both hands while the dancers generally move in a circle. It is a dance of great spiritual fervour and generally has an ecstatic end. Sometimes 'Kirtan' dance and song are performed in a procession through the village. This is called 'Nagar-Kirtan.'

The incense dance and the 'Avatar' dance of Faridpur are typical ritual dances associated with the "Charak-Gambhira" festival which is performed at the end of the Bengali year. In the "Avatar" dance there is a great variety of gestures or symbolic actions to the accompaniment of which the dancers exhibit the different types of mimetic movements indicative of ten 'Avatars' of the gods. It is performed to the accompaniment of 'Dhak' and 'Kansi' and is not accompanied by songs but is interspersed with incantations of 'Mantras' uttered by the principal dancer or "Bala" as he is called.

The incense dance of Faridpur is also performed in connection with the "Charak-Gambhira" festival and is probably of a magical origin. It is performed to the accompaniment of 'Dhak' and 'Kansi'. Each of the dancers has a 'Dhunochi' or earthen incense burner in his hand with burning charcoal in it and as the dance proceeds in a ring formation, each dancer in turn takes a

handful of incense or 'Dhuno' from a pot held by a man standing outside the ring and vigorously throws it into the burning charcoal in the incense holder held in his left hand. This makes the fire suddenly flare up, and as the dancing is extremely vigorous, the effect in a dark night is a very striking and picturesque one. There are no songs accompanying this dance. At the end all the dancers join hands together and go round dancing in a ring.

BRATACHARI MOVEMENT

Credit should be given and the whole of Bengal should be grateful to late Mr. G. S. Dutt, who is the founder of Bratachari movement. He has revived the folk-dancing of Bengal in a cultural fashion and applied it for the rural development and thereby the national welfare. He imbibed the ideals from Brata as well as martial types of dances and gave the new creation such a name. 'Brata' signifies a solemn vow or ideal and 'Chari' denotes one who sincerely strives to carry out an ideal.

It has been introduced into the schools among the boys and girls alike and is a movement somewhat akin to the Boys' Scouts in many respects. Only bare dancing and music are not sufficient, there should be ideals to build a nation. It preaches five Bratas, viz., Knowledge, Diligence, Truth, Unity and Pleasure. The nationalistic spirit is pervading throughout the dances and the

songs. The songs have got a new inspiration within them and are simple. Those are composed of Kirtan and Bayul tunes. The famous songs of Bratachari dances are 'Sabar Priya', 'Banglar Jai', 'Aguan Bangla', 'Han O Na', 'Chasha', 'Narir Mukti', 'Kodal Chalai', 'Raibeshe', etc.

It establishes sixteen Panas or promises and seventeen warnings in order to achieve the five above mentioned Bratas. The four ideals according to Bratachari are strong body, sharp memory, hard labour and a promise which must be fulfilled. The last means of edification is dance, because without dance the last Brata viz., highest pleasure or eternal happiness remains unfinished. There are two functions of a Bratachari viz., Kritya and 'Nritya' (action and dance).

It should be noted at this point that Bratachari dance instead of the idealistic teachings of rural and national development does not carry any sort of dancing technique or art. It may be a culture towards drill for the physique and health. Furthermore, it does not carry the Bengal folk-dance atmosphere, nor the simplicity, manners and customs of the innocent villagers.

During the recent years the movement has been much appreciated in India as well as in the foreign countries. Bratachari troupe was invited by the World Congress of Faiths of London, seventh World Conference of the New Education and Fellowship at Chattenham, World Congress

for Leisure Time and Recreation at Hamburg and World Congress of Work and Joy at Rome.

We should examine now how a Bratachari dancer examines the art of dancing. According to a Bratachari, life cannot be divided and practised in separate compartments. Physical culture, for example, cannot be differentiated from spiritual culture or from the traditions of the region nor from the pursuit of the regional craft and industries. Work cannot be separated from joy as expressed in the shape of regional traditions. According to the Bratachari conception, it is an evil to pursue art separately for its own sake or to carry on intellectual and scientific pursuits in a compartment divorced from the culture of the spirit and of the body as well as of the rhythmic arts. It is also a mistake to attempt to build up life merely on the pursuit of economic and industrial crafts divorced from the practice of arts of joy which represent a deeper self-expression of the spirit. So the Bratachari system and the Bratachari discipline combine in one movement all these various aspects or elements of life and attempt to build up life as a synthetic whole.

BURMA

The Pwe dance of Burma shows that the Burmese are a particularly cheerful and amusement-loving people with pronounced artistic talents and love of beautiful things and bright colours. Pwe

is extensively danced in Burma during the full moon periods of May and June usually on the banks of a lake or a river. Girls from the countryside or towns assemble there in the moon-light after evening and the dance goes on till the small hours of the morning. It is danced in a maize drill fashion the girls having fans or paper flowers in small baskets in their hands. The movements are plastic and graceful. The Burmese girls clad in their silk Sarongs, Kobayas and silk handkerchiefs round their heads convert the place into a veritable fairyland.

ASSAM

The 'Nongkrem' dance, one of the greatest festivals in the Khasi hills, is an essential part of the goat sacrifice performed by the Siem of Nongkrem: "The sacrifice is followed by twenty-two men armed with swords and cowries (fly-flaps). Having danced before the altar, the party returns to the house of the Siem priestess and executes another dance in the great courtyard.... Then follows a great dance of girls and men in front of her house.... then there is the dance of men.... After gratifying (the deity) for some time two men at a time rapidly approach one-another and clash their swords together in mock combat.... Dancing forms part of the ceremony of placing the ashes on the sepulchre of the clan."

Among the 'Angami Nagas' "dancing, and singing.... go hand in hand with ceremonial

dress . . . the song sung includes both particular songs traditionally associated with the occasion, and sometimes in archaic language not fully understood except by those skilled in them" or a highly developed sign language. (Col. Hodson, Primitive Culture of India). This sign language is not the traditional and codified dance language, it is a different crude language.

Kukri dance of Assam is a very difficult performance. Bottles are fastened to the two ends of a big stick and there is a chord from one end to the other. Bottles are used instead of Kukris (a kind of big knife) until proficiency is attained. The dancer dances with the stick and has to turn round and round as the knives swing in a circle; he must raise his right arm and left to allow the chords to pass underneath.

CENTRAL PROVINCES

"The Bhils danced at their festivals and before battle . . . The object was to obtain success in battle by going through an imitation of a successful battle beforehand . . . The Sola dance of Gonds and Baigas in which they perform the figure of the grand chain of the lancers, only that they strike their sticks together instead of clasping hands as they pass, was probably once an imitation of a combat. It is still sometimes danced before their communal and hunting parties."

All the above-mentioned dances of Assam.

and Central Provinces are of heroic and martial character. They show the aboriginal chivalry and to certain extent the indecency, lack of culture and civilization of the primitive ages in the hills of Assam and the Central Provinces.

BIHAR AND ORISSA

Santhal folk-dances of Bihar and Orissa are very interesting and graceful. These are courtship dances. On full moon nights the drum is sounded and the girls assemble under a big banyan tree, their dresses decorated with flowers in spring, with feathers in winter. Meanwhile the young men with a banner and musical instruments gather in the rice-fields beyond. The girls do not seem to see them, but chatter together and complete their toilet. Then the banner and drum come forward; the young men approach the girls, who stand in a row, linked in pairs, arm in arm. The girls sway to and fro with the music, bending and rising; they advance and retire, but never actually mix with the young men. It is only after the dancing that young men and women have any opportunity to meet and court. The Santals have also their decorative '*dances de divertissement*'; for example, 'the gathering of indigo' and the 'quarrelling of co-wives'.

UNITED PROVINCES

The United Provinces possess folk-dances per-

formed both by males and females. Male dances mainly are Ahir, Kahar, Chamar and Pasi among which Ahir and Chamar dances are interesting.

There is originality in Ahir dance which is performed in accompaniment with Dholak and Kansi. The stepping of Ahir dance is an imitation of drilled stepping of sword or lathi play accompanied by numbers of easy somersaults. This dance is confined to their own clan and is performed by their own people at the time of marriages, birth etc. The music is monotonous and lacks in technique. The dress is a tight knicker and the body is bare. The jinkling anklets are not worn round the ankles but round the thigh.

Effeminacy prevails in Chamar dance. It is a sort of opera dance without a regular theme in which songs are sung and dancing is performed with the accompaniment of Dholak and Kansi. The clown comes with a white hat and a white coat on. Silly dialogues follow in the shape of question and answer and one of the clowns is supposed to have failed in answering the questions intelligently. Then he is thumped with a hollow leather pouch attached to a strap which makes bursting sound and simultaneously with the sound the dancer turns round and round swiftly and the dance begins. The dance is devoid of any technique. The main dancer is a boy dressed as a girl attended by one or more buffoons. In towns these buffoons are dressed in cast off garments of Anglo-

Indians where they usually work as domestic servants, but this dress has not yet penetrated into the rural areas. There is a touch of humour in it.

Bhanr Nautch or buffoon's dance. This mimicry was at one time greatly patronised by the aristocracy of the United Provinces, so much so, that a few buffoons were permanently employed in the courts of Nawabs and other high personages. There is more of mimicry and witty repartees than dance in this school of Nautch and the movements and speeches have degenerated into absolute vulgarity and obscenity, so much so, that boys and young adults were not admitted to this dance. The dance has come mostly in disuse but can still be seen in Lucknow and some surrounding places.

Nautanki and Rasa dance of Mathura and Brindaban should also be included in folk-dance. The art is much greater and polished in these dances than in the folk ones. These depict certain events from the episodes of Lord Krishna and Radha. The dancer in Nautanki is a boy attired like a girl with Lahanga, Churidar Pyajama and a veil above the garments. He sings and sometimes the members of the orchestra also sing. Then the dance commences which is generally a footwork somewhat akin to Kathak but not of that high order. The dance is in accompaniment with Tabla and Harmonium which signifies its tendency towards modernisation and development. We have hilly dances as well in the dis-

tricts of Almora and other hill stations.

Brata dance is prevalent among the village women. They dance also at the time of worshipping deities, but the main dances are performed in order to remove diseases from the locality. There is a presiding deity of an epidemic, the deity is worshipped first by the women and then in order to please her, dancing is performed. They, for example, perform 'Shitala Puja' to drive away small pox and then dance with the chorus "Jhabar Jhobar Kali ke, Jai Samayya Mai ke" with their locks of hair flowing in the air.

There are also a few dances performed in certain seasons and festivals. "Holi" dances are much prevalent in Mathura and Bindaban. But the characteristic feature in these is that the sexes do not participate together. Women dance at Brindaban at the time of Holi or 'Dol Jatra' festival and throw dust on each other.

Among the seasonal dances 'Kajri' dance is very famous which is performed just after the rainy season in accompaniment with 'Jhula' songs. The village women swing in seesaws, sing and dance.

GUJERAT

Gujerat is famous for 'Gurba' dance. Village girls dance in a circle singing in chorus. The chorus songs are narratives of some stories depicting 'Krishna Leela.' Nanalal C. Mehta in his

"Gujerati Painting in the Fifteenth Century" says, "Women in Gujerat sing these songs of love and separation, going round in rhythmic dance, on occasion of joy and festivities, and their Rasas or Rasdas, with their captivating airs, keeping time with the steps, begin the description of the year from the month of Kartik, the opening month of the Vikrama calendar." "O, my darling of the nearest, you have departed on your journey leaving me behind in this month of Kartik, breaking the bonds of our love. O dear soul: Our room is to me a veritable wilderness in the month of Magshir, and how shall I your servitor, get through the days all alone?" And so run the songs with the same somewhat melancholy air, vibrating to the inmost feelings of the singers, and echoing them with the slow and regular rhythm of feminine steps, describing, half recalling the intimate experiences of the life of love lived through various months and seasons of the year."

BIKANER

Marwari dance is a type of folk-dance which is prevalent not only at Bikaner but several other places of Rajputana. It has been wrongly copied and staged by these Indian dancing troupes.

DECCAN

The folk-dances of South India are mainly ritual, semi-religious and have a Pauranic event at

the background. One of these is Kudakuttu or the pot-dance, originally a pastoral folk-dance, once used by Krishna as a dance of victory after the defeat of Banasura.

CEYLON

A kind of dancing specially characteristic of Southern India and Ceylon is the so-called devil dance Yakkun Neutuma. This is a violent male dance used primarily as a means of exorcism. It is performed in cases of sickness. The possessing Yakshas, regarded as demons causing disease, are first invited by beat of drum to attend the performance; afterwards having been thus entertained, they are asked to take their departure.

CHAPTER XIII

MUSIC

Music like dance is another form of expression. It has been called the oldest and the youngest of the arts—oldest, because a time is unimaginable when men did not use vocal inflexions for the expression of emotion or rhythmic noises for the accompaniment of bodily movements; youngest, because poetry, painting, sculpture and architecture reached maturity centuries before music began to emerge from its crude elementary stages and to become a real art of expression. Inarticulate song allied itself with articulate language, rhythmic noises became co-ordinate with vocal inflexions, and with their imitations upon instruments the art of music was slowly and laboriously evolved.

Its history shows the innumerable stages by which man reduced certain natural phenomena to obedience, and brought aimless noises into orderly control. Apart from the human voice and its emotional rise and fall of pitch, with or without definite language, apart from the ordering of percussive sounds to satisfy man's time sense, the

laws of acoustics had to be discovered empirically, and the distinctions between various types of vibrating bodies had to be learnt, before instrumental music could be developed—a kind of music that, while founded upon human vocal effects, should transcend them in compass, intensity and variety.

We are not concerned here with music or particularly Indian music in general, but rather Indian music in connection with Indian dance, or in other words, instrumentation and orchestrisation of Indian music in relation to dance. The music of India offers a most complete example of melody untouched by harmony. Musical literature refers not seldom to the 'laws of melody', but makes no attempt to formulate them, because European melody is always harmonised, and it is nearly impossible to say what part of it belongs to harmony and what to melody. From a system innocent of harmony, like the Indian, we realise that melody swings, in the first instance, on two pivots—the vocal tonic ('Amsha'), a sort of 'Ecclesiastical Dominant', at a pitch that varies with the mode, and the tonic in our sense of the word supported by a drone ('Kharaj') and, secondarily, on notes related as fourth or fifth to either of these. On this varying distance between the two tonics depends mainly the character of the mode (Raga), poignant, if the 'Amsha' is high; festive or placid, if low.

Records of the early developments are wanting, but something of the story can be reconstructed.

by examining the music of existing primitive races and the relics of early instruments. In all instruments we find three essentials: (1) a force to cause (2) the vibration of an elastic body, and (3) a resonator by means of which the vibrations are amplified and carried to the ear. These three essentials may be called briefly the originator, the vibrator and the resonator. In flutes, these are the player's breath, the air reed at the mouth-hole, and the column of air at the tube; in reed instruments, the player's breath, the reed and the tube; in trumpets and horns, the breath, the vibrating lips, and the tube; in bowed instruments, the friction of the bow, the string, and the body of the instrument; in harps and lyres, the plucking by finger or plectrum, the string and the body.

The history of instrumental development is the story of the gradual improvement of materials and proportions, and the acquirement of skill in control, aided by mechanical means for securing variation of pitch. It was a long journey from the lyre to the pianoforte, from the river-reed to the organ, from the conch-shell to the chromatic trumpet; but the stages are clear.

It is regrettable that the main cause for not having orchestration in Indian music is that there is disunion among the instruments. 'Sangita' is the Sanskrit word for music, which denotes unity in 'Gita' which is interpreted as, the unity of Nritya, Badya and Gita (dancing, playing on musical ins-

truments and singing). These three together constitute 'Sangita'. It must be remembered that there should be unity in the three elements. This is a very common interpretation. But the correct interpretation should be that it is not only essential to have unity in Nritya, Badya and Gita, but there should be unity in the elements which constitute the above three factors.

A few elements which constitute Nritya are, orchestra, postures, dress etc., for Badya, unity in the different instruments and for Gita, unity of vocal music with the instrumental accompaniment. We are here concerned with the unity and concerted action of the different instruments to make an orchestra and the function of that orchestra with the dance.

If music accompanies dance and both of them strive to depict a certain idea, meaning or story, music fills up the gap where the movements and gestures employed in dancing fail to narrate a particular emotion. Music, as if, provides the life of the dance. Music is master and partner of the dance. Isadora Duncan is of opinion that dance and music cannot go side by side, they cannot be mixed. She writes, "Yes", I continued, "man must speak, then sing, then dance. But the speaking is the brain, the thinking man. The singing is the emotion. The Dancing is the Dionysian ecstasy which carries away all. It is impossible to mix in any way one with the other. Musik—Drama Kanna

Nie Sein." (My Life, p. 163). Her analogy and deduction are incorrect. Mrs. Lilly Grove is more rational when she writes, "Its character is mainly dependent on the power of the heart to feel, especially to feel melody, for the dance and music are a married pair." (Dance by Lilly Grove, Badminton Library). Music plays a greater part than is often considered, a more responsible function than only assisting. It feeds the dance. Music is the mother, dance its child and offspring. Dance sucks the milk oozing out from music's bosom. A choreographer or a composer must have an idea of the dance and its full theme before composing a dance music. Isadora Duncan completely failed when she danced to the accompaniment of music which was composed long ago. The music is already written, the composer dead, and the choreographer must fit his movement to what exists without permitting himself any liberties.

The question is often asked whether all music is suitable for all dance. This is a wrong viewpoint. It is not a question of sentiment, but of fact. Much music by its structure, is quite unsuited for the dance. A dancer cannot perform a solo of more than a very limited duration; the music may call for mass action where the story calls for a solo, and so on. In using already-composed music there is a double risk; fitting a theme to it, fitting movement to it. Only in the case of the simplest or most formal music is this

possible. The same difficulty arises again when dance music is composed after seeing the dance. Every portion of the music is composed to fit in every stepping and movement of the dance. The music thus composed is a faulty one.

Western music within a few years has taken enormous strides in all the phases of the development of instrumentation, orchestration, chamber music and operatic music. It is really wonderful how the Westerners go on repeatedly experimenting both the theoretical and practical sides of their music. One feels the throbbing quality and a sort of stimulant in the nerves even if one does not understand it perfectly. It produces a kind of energy and zeal. This has been possible only by bold research work and experiments, by ever willing to change from better to best and never being satisfied with what is existing. It is the desire to be continually creative, to be novel, to be different, that is the secret of their success.

In India the condition is altogether different and consequently deplorable. It is not that there is a dearth of good musicians, but there are no experiments and researches made in this direction. There are two reasons for it. Firstly, the professional musicians are so biased and selfish that they have an inward and private enmity towards each other. This enmity arises from certain differences of technicalities among the various 'Gharanas', or families of eminent and famous musicians. A

member of one 'Gharana', howsoever remote and distant he may be, will always find faults with a member of another one, when he sees the other playing or singing well and sometimes excelling him. Most of the professional musicians or 'Ustads' do not teach their pupils who are really promising, good and may turn out as a first class musician in all the intricacies and finest elements of the art. They fear that in this way the trade secret of their family will be revealed, and destroyed and their family name will be ruined. They teach the art whole-heartedly to their issues and often times it so happens that the son of a musician is not so talented and even does not possess a liking for music or a musical temperament. Thus the development and progress of music are retarded from the very root.

Secondly, the musicians take everything for granted as God's truth, what their predecessors had said or done and never go against the practice adopted by them or against the conventions and rules. It is not possible in every case that whatever rules the musicians had framed or whatever they practise might be true. Admitting that the rules are true and correct, still under the influence of modern enlightenment there is always a scope for improvement. The successors who come after them, should learn what their forefathers knew and on that should make researches, should add what is good and should subtract what is bad. In this

way they should bring in a change and never be content and satisfied with what is existing or what they possess.

India has much to do for having orchestration in music, but before going into that question, we should examine whether music is made for musical instruments, instead of instruments being built to produce the best music they can. We may come to believe in the theory ascribed to Stravinsky, that each instrument should produce no passages that are not peculiar to its own timbre and inappropriate to any other. This is as if no gentleman should ever say anything that could be said by a lady; and vice versa. If he or she does otherwise, none can stop doing that, but it is an admitted fact that it will not be so much effective and appealing. For example, "Jhala" is possible in both the instruments, viz., Harmonium and Sitar, but the hearers will never appreciate this particular technique on Harmonium, because it is not so soothing or attractive as on Sitar. Every instrument must confine its work up to its own appropriateness. The conductor must see that a particular instrument is best suited to a particular work and he should allot accordingly.

The first requisite for having a good orchestra is an imagination exercised by training. Rules for orchestrations and instrumentation are not enough and neither is mere practical experience. A student who masters good rules without training his ima•

gination merely protects himself from learning by experience. The common-sense of the matter is obviously this; the arm-chair reader can vividly imagine effects that he has heard, and can recognise similar effects when he sees them in an orchestra that is new to him; and so with effort and practice he can realise the effects of sounds in new combinations. The complexity of the combinations has, in reason, little to do with the difficulties of imagination; and familiarity with the type of music is always a paramount factor. The difficult task which is before the conductor is to see the temperament of the audience, which composition will be appreciated by the hearers at a particular time and place and the composer has to verify the taste of the public. The blending of melodies and harmony, and tunes should be set in according to the likes and dislikes with regard to the types of tunes by the mass, but keeping a high standard all the same.

Music should be made practical in order to give an expression. At the first hearing and sight it seems to be an idea or imagination only which is impracticable and which cannot be brought into work. But it is not so and the musicians should not be disheartened. It is made possible by the Westerners; we hear such types of music even in modern English talkies, especially in 'Silly Symphonies.' The German instrumentalist Richard Wagner in the latter part of the nineteenth century

demonstrated this before a mass of packed audience. He expressed the story of a fisherman, who goes taking his small boat on a calm sea in a still night and after a while storm comes and brings commotion. The boat sinks, the fisherman is drowned and goes deep into the water to the kingdom of fairies and so on. In order to depict it, the eminent musician puts off the lights of the hall, and begins to produce different sounds from various instruments and vividly brings the idea of a man sailing on a small boat, the regular sounds of oar beating on the water surface, the ripples of the sea and even the wild and terrific sounds of a storm and the sounds producing chaotic effect.

One more thing should be remembered and taken into consideration by the Indian orchestra composers and conductors and that is the apt and appropriate choice of a particular tune to express a particular emotion. It is very necessary at the time of Indian dancing. The dancer shows a certain emotion, the music should be so fitting as to describe the same emotion. An emotion which is very violent and warlike viz., of cruelty, revenge, anger or fear should not be backed by such a piece of music which excites a contrary emotion viz., devotion or pathos.

It should be admitted at the same time that the Indian instruments are not really meant for orchestral purposes. The number of Indian musical instruments in the present age is very small and limited

and these do not possess volume. It becomes very difficult for all the hearers to enjoy the finest tune of an instrument, say, Sitar, if it is played in a big hall. The instruments are so constructed as if backed by a selfish motive, to give enjoyment to the player and a few listeners around him. There should be an increase in the number of instruments and their volume to make a good orchestra. The modern temperament of Indian listeners and musicians is that Western instruments should not be introduced. There is no harm in introducing Western instruments so long as instruments of those types and capabilities are not manufactured in our country. It is always advisable to produce best music from whichever source it may be, instead of marring and destroying the effect. The shapes of the instruments with a Western touch should also be made for a research work.

It should be noted also that orchestration does not mean either increase of instruments or of volume; it means the richness and happy blending of melodies and harmonies. The Indian music is melodious and the Western harmonious. At times practising of chords which is a combination of notes, whether consonant, dissonant or fortuitous, for simultaneous hearing governed by rules based upon acoustics and the usage of recognised composers, which is an essential factor in harmonical music, becomes inconvenient and utterly impossible. There are tunes in Indian music which do not

allow much scope to have chords. As for example, 'Malkaus' instead of all the seven notes has only five, discarding 'Rekhab' and 'Pancham'. Here if chords are used the two notes will have to be deliberately left out to keep the purity of the 'Raga'. Furthermore, there are such tunes which are sweet only for their high and rich melodious technicalities and they are made ugly if chords are inserted to depict them. This has been practically conceived and found by experiments. But even then, the Western modes of harmony should be borrowed by Indian music, keeping the purity of the music intact and having the beauty and sweetness more increased. The blending should be done where it is necessary and possible.

It has been remarked by critics that Indian music should not imbibe harmony from the Western music. "In all art there are monumental and articulate elements, masculine and feminine factors which are unified in perfect form. We have here the sound of 'Tambura', which is heard before the song, burying the song, and continues after it: that is the timeless Absolute, which as it was in the beginning, is now and ever shall be. On the other hand there is the song itself which is the variety of nature, emerging from its source and returning at the close of its cycle. The harmony of that undivided ground with this intricate pattern is the unity of spirit and matter. We see from this why this music could not be improved by harmonisa-

tion, even if harmonisation were possible without destroying the modal bases: for in breaking up the ground into an articulate accompaniment, we should merely create a second melody, another universe, competing with the freedom of the song itself, and we should destroy the peace on which it rests.” (Indian Music: The Dance Of Shiva And Fourteen Indian Essays by A. K. Coomarswami). The saying is highly idealistic and impracticable.

Another criticism of dogmatic ideas and devoid of reasons is that of Sir Richard Temple who says, “Never be tempted to mix Indian with European music. Nothing could be more inartistic. I would go further and say, never introduce European music at all into Indian films for the Indian market. You may import a pair of trousers, a social custom or even a wife but NOT music. Music is the soul of the people and that you cannot import.” (Indian Listener, Vol. III, No. 20, p. 1443, ‘Music for the Indian Film’).

It has been practically seen that Indian music can be Westernised with certain modifications and such musical compositions are being made now-a-days in dances and also in the films to meet the public tastes. Admittedly these are not successful ones, but it is hoped that the result will be highly appreciable and remarkable after a period of such faulty compositions. The present compositions are neither harmonious nor melodious, it is midway between the two and still in the making.

Mr. Timir Baran's compositions are an utter failure. His endeavour to harmonise Indian music must be appreciated but the fruit is long to be achieved. A traditional dance, for example, is backed by a music which is somewhat akin to the Jazz band. It is simply unwholesome and brings forth two contrary atmospheres. He has no grain of knowledge regarding harmony of the European notations.

An European, listening to the music of 'Omer Khyam' once said, "The man does not know what harmony is." But he was explained by the writer that Omer Khyam's theme is not of India, it is an event and philosophy of Persia. European music is harmonious and Indian melodious, the countries which are in between Europe and India, for instance, Arabia, Persia etc., possess a music which is a mixture of melody and harmony, and the perfection of both is absent. So the orchestra at the back of opera viz., 'Omer Khyam' has been deliberately composed as such to suit the music of those countries. The argument was simply to defend the composer, but in fact the composer has no idea of harmony nor of the music of Persia or Arabia or Turkey. Fortunately the European gentleman was himself a musician of the first rate and had heard the music of those lands, so he acquiesced to the writer's argument though with reluctance.

Another drawback with the Indian orchestra

conductor is that he errs very often as to the position of the instruments on the stage. In a dance the correct seat to be assigned to an instrument player from where his instrument will be prominent in volume or in other words, from where he will do his necessary function well, is not judged by him. The same difficulty arises before a microphone, the respective places where the instrument players will sit in order to give the best volume of sound or the pitch of sound as is required from different instruments. The seating arrangements or placing of instruments on dancing stage are different from those before the mike.

Another great difficulty which the Indian orchestra conductor has to face is to allot the place for the whole orchestra. It has been practically observed that if the orchestra people sit on the stage leaving enough space for the dancers for their demonstrations, it produces the best effect. The conductor must be in a position always to see every movement of the dancers and lead his musicians accordingly with the harmony produced by them. But there are three drawbacks in it; (1) that if the orchestra is composed of a big number, the stage will not allow so many persons with their respective instruments and also enough room for dancing demonstrations. (2) That the musicians will also have to put on costumes in accordance with the theme in order to create an accurate

atmosphere and (3) that an Indian dance owing to the change of public temperament Western instruments cannot be brought on the stage. Bringing of European instruments into the stage gives a contrary effect to the Indian subject. In dance numbers of Shiva, Krishna and Radha, if instruments like clarionet, cornet, saxophone, violin, chello, piano or harmonium are played on the stage, questions might arise whether the gods and goddesses used to play those instruments in ancient days. It is alright if those are used from behind the screens. The audience will be quite in dark as to the instruments played, they will not mind the sound, but the shapes matter much. Mostly they will not come to know the respective sounds arising from the different Western instruments. They will obviously form an idea that the instruments played behind the screens are all Indian.

To place the orchestra behind the screens or within the wings is the worst folly of the conductor. The conductor very often fails to keep pace with the dance. Either he lags behind or goes faster than the dancer because he is unable to see him. A few musicians will say that this difficulty can be overcome by enough practice. But the desired result cannot be obtained by enough practice, it is achieved scientifically and mechanically. A gramophone record can serve that purpose, in which time is regulated by machines.

The best place for the orchestra is before the

stage in the pit, because from there the musicians get a full view of the stage and they need not change their costume with every pantomime or to suit the subject-matter. This is because the audience will be unable to look at them nor they will see their instruments. But sometimes neither a touring dancing party can afford to tour with an orchestra consisting of a large number nor every dancing hall possesses a big pit for the musicians.

Javanese music like Indian music is linear and melodic. Some of the notes of Gamelan are extremely intriguing, but the joint efforts of Dutch and Javanese musicians have made it possible to evolve a strikingly impressive orchestration. One of the attractive features of the programmes of Java Broadcasting Station is the periodical presentation of Javanese orchestra music. In Japan also this kind of success in orchestration of oriental music is achieved to meet the modern demands. In India some attempt is being made by the Calcutta Radio artistes, but the success is not yet appreciable. There is a great future and field for orchestral music in India.

Let us now examine the dance music in different schools of dancing in India. Uday Shankar had a good critic and musician in Mr. Timir Baran Bhattacharya. His former musical compositions were good but not the later. The later ones are neither Indian nor European though those are earnest efforts towards Jazz band, but the result is

highly detrimental. By his former compositions he understood the need of a good orchestra to bring the message of Shankar. Mr. Bhattacharya selected the best tunes and 'Ragas' suited for each dance and Shankar's success was immensely due to him. He felt the emotions of each dance and gave colour to them by means of melodies fit for those particular emotions. The programme made by Shankar in his first tour is well-known for its exquisite and appealing music. Shankar lost this eminent artist in his second tour, as Mr. Bhattacharya joined the New Theatres leaving Shankar in the hands of Mr. Shiralli. He is a good 'Tabla' player and is not so well acquainted with fine and superb melodies of classical Indian 'Ragas'. In him we do not find that heart-appealing and pleasing rich tempo of Mr. Timir Baran.

The accompaniment of music with Kathak dancing is meagre and is generally confined to a single line of 'Lahara'. It is always jarring to the ears on account of repetition. The 'Tabla' is played with all its intricacies for 'Tal'. The dance loses all its beauty and charm and only a dry show is presented. The music and 'Tal' or timing with Tanjore and Kathakali schools of dancing seem to be peculiar to the audience of Northern India. It is Carnatic school of music and chorus. The 'Bols' are all mixed up and the same 'Bol' sometimes is played for different 'Tals'. The classification is not so fine as in North Indian music.

It is a matter of deep thought and consideration as to what extent a chorus as the background can be applicable to give life to a dance and please the audience instead of a good orchestra. It may be alright for operas, but not in refined and polished dances. It is a novel idea, no doubt, but in the practical field it is highly unscientific. Musicians like Bach, Beethoven and Wagner, who were regarded as the best orchestra conductors in their own times would have laughed at the suggestion of introducing chorus as the backbone. When the song becomes the background and the words are given prominence, there is no need of repeating the same by means of gestures. Tagore school of dancing which provides chorus instead of an orchestra would, for example, imitate a theme or word representing 'sky' occurring in the song, by an upward movement of the hands. This is crude and overdoing and takes all the beauty of the dance away. Furthermore, the fineries, chord and harmony of an orchestra are impossible to be reproduced by the human voice or chorus as a whole however developed that may be.

CHAPTER XIV

TIME AND RHYTHM

Timing and rhythm play an important part in every sphere of natural and artificial activities. We have mornings and evenings, the seasons, births and deaths, maturity and such other phenomena in a regular and specified time. Even in our daily lives, if we do anything and against the prescribed time, it brings in disorder. In every work, whether it be physical or mechanical time automatically comes in. It exists in its widest form and it is the work of human beings to specialise and research on it. Likewise we have timings in dance and music too, which does not mean that a particular time is meant for staging a particular dance or for singing a particular tune or 'Raga', but it signifies the time measurements in music, whether it is instrumental or vocal and the movement and flow of the body and the steps.

Timing and time beatings in music and dance are somewhat akin to those of metre. Versification is the art of making and the science of analysing the assemblage of words placed together as to produce a metrical effect. According

to Max Muller, there is an analogy between 'Verses' and the Sanskrit term 'Vritta', which is the name given by the ancient grammarians of India to the rule determining the value of the quantity of Vedic poetry. A verse is a series of rhythmic syllables, divided by pauses. It also denotes a series of sounds ordered and measured in a particular way. The unit of measurement for this flowing or rhythmic movement is usually called a foot, since by the arrangement of these syllabic groups, as in dancing, with which primitive poetry were associated by the foot, the character of the rhythm is determined. It has been previously mentioned that rhythm and time sprang up from Mahadeva's Damaru, the time giving instrument. Damaru gave the first sound Nada and gave birth to the rhythm of the creation of universe.

Within the simplest scheme there lie infinite possibilities of musical cadence and ripples of sound, due to alliteration, distribution of vowels, rhyme and subtle fluctuations and inversions of stress. Rhythm in verse is like rhythm and regular timing of an Indian song or a 'Gat' (a musical composition) on an Indian musical instrument and also like the regular movement of the body muscles and the feet at the time of dance and it differs from a rhythm in prose in that it can be anticipated. In all metres the mind foresees and the ear expects a certain scheme of recurrences, which constitute the particular measure, and are

satisfied when the expectation is met. But, provided that this scheme is sufficiently preserved to answer expectation, continuous and slight departures from it, a variety within the unity, are received with added pleasure. The rhythm of verse stimulates the attention and gives to speech a musical and heightened quality, which makes language so ordered the appropriate vesture of emotional and imaginative experience.

It may be said that dance rhythm in its origin included verse or song rhythm. The evidence of collected national songs shows that rhythmical effects among primitive peoples have been allied or subordinated to expression in warlike or other emotional dance and song.

It seems likely at any rate that primitive man, chanting and dancing accommodated his song to his step. The sort of step, were it skip, jump, or shuffle, single or combined, shall here be said to mark time; the figure of the dance—that is to say, the group of steps,—to mark the rhythm. Rhythm, then, may be accounted for by the instinct of the dancer to swerve from one side to the other. As has been pointed out very ingeniously by Mr. Rowbotham in his 'History of Music,' the popularity of triple five in dancing may result from the natural tendency to skip for joy or from high spirits. In this movement we have a heavy beat of one foot followed by a light beat of the other, otherwise expressed by a long note followed

by a short note—the trochee.

Before going to see the difference of rhythm and time beatings and their relations, we should examine the chief characteristics of rhythm. The conception of rhythm in the widest is very vague and difficult to explain. It is for the perceiver and the listener to understand and to form an idea about it. The capacity is inherent in man.

It is not at all necessary that rhythm occurs in movement. There will be rhythm without any movement. There is rhythm in a statue, a painting and a dancer when he or she is standing still in an artistic pose. It is on the other hand not advisable to believe that rhythm is absent with the movement. It is certain or in every case it is true that there must be rhythm with every movement, whether it may or may not be artistic or beautiful, but it is possible that rhythm exists with objects which are static.

It is clearly explained by Dr. Tagore as follows, "What is this rhythm? It is the movement generated and regulated by harmonious restriction. This is the creative force in the hands of the artist. So long as words remain in an uncadenced prose form, they do not give us any lasting feeling of reality. The moment they are taken and put into rhythm they vibrate into a radiance. It is the same with the rose. In the pulp of the petals you may find everything that went to make the rose, but the rose which is 'Maya', an image, is lost, its finality

which has the touch of the infinite is gone. The rose appears to me to be still, but because of its metre of composition it has a lyric of movement within that stillness, which is the same as the dynamic quality of a picture that has a perfect harmony. It produces a music in our consciousness by giving it a swing of motion synchronous with its own.... In perfect rhythm the art form becomes like the stars which in their seeming stillness are never still, like a motionless flame which is nothing but movement." (p. 4, *The meaning of Art* by Dr. Rabindranath Tagore. In *Dacca University Bulletin No. XII, 1926*, Dacca).

It can be said that there is movement not in perception or an actual materialistic movement but there is an artistic movement in imagination and aesthetic observance. Parry C. Hubert in his "*Evolution of the Art of Music*" (2nd Edition, London, 1897) does not conceive the broad view of rhythm and errs by meaning rhythm and beating or timing the same. He is unable to draw the distinction between the two. He says, "On the one hand, there is the rhythmic part, which represents action of the nature of dance motions; and on the other, all that melodic part which represents some kind of singing or vocal utterance. Rhythm and vocal expression are by nature distinct, and in every primitive state of music are often found independent of one another. The rhythmic music is then defined

only by the pulse, and has no change of pitch, while purely melodic music has change of pitch, but no definition or regularity of impulse. The latter is frequently met with among savage races, and even as near the homes of highest art as the out-of-the-way corners of the British Isles. Pure, unalloyed rhythmic music is found in most parts of the uncivilised globe; and the degree of excitement to which it can give rise, when the mere beating of a drum or tom-tom is accompanied by dancing, is well known to all the world. It is also a familiar fact that dancing originates under almost the same conditions as song or any other kind of vocal utterance; and therefore the rhythmic elements and the melodic elements are only different forms in which the same class of feelings and emotions are expressed."

"All dancing is ultimately derived from expressive gestures which have become rhythmic through the balanced arrangement of the human body, which makes it difficult for similar actions to be frequently repeated irregularly." (Page 7).

A few thinkers are of opinion that rhythm arises out of sound. If there is no sound, there is no rhythm. But that conception too is absolutely wrong. Photography, painting and sculpture have rhythm, though there is no sound. The most world famous rhythmic paintings and photographs are "Mediterraneene" by Louise Janin. Images of things normally separated, coalesce to evoke a familiar

mood that the lilting rhythms intensify. The viewpoint is from above looking down on a seated figure. "Ballet" by the same painter. The rhythms of the dance are suggested by abstract veils. "Two Girls" by Marie Laurencin. The repetition in form creates a pleasantly passive rhythm. "The Bridge" by Joseph Stella. An excellent example of the beautiful rhythms to be found in the modern construction. "Blue Dancer" by Maurice Sterne. A similar use of forms to "The Two Girls" but less extensively carried out. "Pink Vase With Green Leaves" by Georgia O' Keeffe, contrasting two rhythms, the vase and leaves in flowing curves and the background in straight horizontal and perpendicular arrangement. "Into the Moving Night" by Arthur B. Davies. One of the most successful uses of abstract rhythmical forms applied to the human body. Examples of Indian rhythmical paintings and sculptures are those of Nataraja and Radha Krishna.

Though it has been said that the line between rhythm and metre is hard to draw and even Aristotle is very vague on the point; Suidas says that rhythm is the father of metre and Quintillian that rhythm is male and metre female, such sayings merely prove the difficulty of measuring a delicate instinct, but they can be separated nonetheless. As rhythm of verse can be well distinguished from its metre; so rhythm or 'Laya' of Indian music can be distinguished from timing or 'Tal' and also

rhythm of dancing from time beatings. The Western musicians at times cannot distinguish between rhythm and regular timing, but it has been made possible and it is clearly discernible by the oriental musicians. With them 'Laya' is a different thing altogether which does not mix and meddle with the regular beating or 'Tal' though they go side by side. The idea of time should not be confused with that of tempo which is a term related to the pace and not to time in the technical sense.

Indian music and Kathak dancing specialised immensely on the side of timing or Tal. The broad and wide beatings are divided and sub-divided even in the furthest possible fractions and they constitute together a particular 'Tal'. These Tals are various in numbers and even when their beatings seem to be the same, in the long run they differ with each other. Every Tal bears its own particular name.

In order to bring about a marked distinction among the various Tals, the 'Chhandas' or compositions are to be noted. Chhandas are metres which are the guiding principles of Tal and an Indian musician is deemed to be perfect only when, he without asking the Tal or Chhanda begins to give beatings to the compositions. In English music the time of a composition is generally indicated at the beginning of what is termed as the 'time-signature', in the shape of a fraction specifying the number of aliquot parts of a semi-breve

which each measure contains. An Indian time giver or keeper sits with his tom-tom and is so well versed and his ear is so sharp that as soon as he hears the composition or tune he comes to know of the particular Chhanda and Tal and automatically begins to beat.

These time measurements and beatings are done on many instruments, a particular instrument for a particular theme of dance and the kind of tune produced by the orchestra. The instruments are 'Tabla', 'Mridanga', or 'Pakhawaj', 'Khol', 'Dhol', 'Nakkara' etc. Every one has its niceties and fineries.

Kathak dancing delights in demonstrating technique of timing. In it the nicety is achieved when starting from unit the performer comes again to that point after making swift poses and postures, keeping pace with the particular fractional measurements. There are fineries in the intervening period also which are termed as 'Bol', 'Laggie' 'Rela', 'Gat', 'Tora', 'Paran' and so on, with their own characteristic features. Dancing when it demonstrates such technique in timing becomes monotonous and unwholesome.

It should be remembered, however, that the queer time measurements when appreciated by the audience are not for their heart-appealing quality. It affects directly the brain and requires regular exercise of the brain centres.

Tagore dance on the other hand absolutely

ignores rhythm with its queer fractions. Absolute negligence of timing is not advisable and at the same time extreme technical and scientific timing is not needed. It should be devoid of both the exercise of the brain centres.

There is timing in Uday Shankar's dancing but the rhythm of the feet is more or less restricted to a regular timing and in a regular stage direction, whenever a particular action or mood is to be portrayed, it fails in higher accomplishments. The rhythm of the feet should be in accordance with the emotions. As the gravity of the emotions increase or as there is the swiftness in a particular emotion, the timing of the rhythm should also be increased. It should be either 'Dun' (double) or 'Purdun' (fourtimes) of the regular timing produced by the background music. The movements on doubles, four times, eight times and such divisions of the regular timing are always pleasing to the eyes and not the fractional gymnastics.

CHAPTER XV

DRESS

Dress plays an important part as Aharya Abhinaya in dancing which has been explained previously. The dress should be consistent with the time of which the theme of the dance is. It must create the atmosphere and to some extent bring forth vividly the meaning and expression.

India is a country which on account of the tropical climate discards simplicity of colours. There must be variegated colours and it has been practically seen that various colours on the stage please the eyes. Though at times the philosophical themes do not need so much colours. Tagore school of dances for example which depict philosophical emotions do not require a conglomeration of colours. The clothes put on must be in accordance with the emotions of Rasas depicted and it has been previously mentioned that the old books have enumerated the various colours to be used for different Rasas. Simple coloured dress (Saris and Dhotis etc.) are wanted in dances exhibiting simplicity or else coloured.

Now the question is of quality. It should be

noted that clothes which give a pleasant effect to the eyes are best when those are reflected by means of stage lights. A piece of ordinary cloth will not be so pleasant to the ordinary eyes with light effects as a piece of silk or satin cloth. That cloth is best suited which is the most closed and cling to the body. Georgette or crepe silken cloth seems to be the best, because those mostly cling to the body. A dancer dressed in these clothes appeals to the eyes and most appreciated, because every muscle of the body and its movements are clearly discernible.

Dress should be such or the mode of putting clothes should be such as devoid of all indecency. The lower senses are gratified by scanty dress and a few dancers of the modern age being of low mentality, exhibit almost nakedness to the public. It is to be discouraged. There is a limited number among the mass who like such dancers for their dress only and their lower senses are gratified. There is not much of art. It may suit a cabaret where people mainly come to drink and enjoy vulgarity. Though they may argue that no one is certain whether ancient gods or goddesses put such scanty dresses, exhibiting the parts of their body to an advantage. They will as evidence produce so many statues with, at times, no clothes on the body. But such arguments are futile. The 'Dhyanas' or 'Stotras' of gods and goddesses in Hindu mythology are very exhaust-

tive and describe minutely the dresses, ornaments and toilets of every god or goddess. There is no room for vulgarity or indecency anywhere. The main point to be seen is that the dancers are living beings and not lifeless statues. There must be a sense of morality and decency. It is true that the public sometimes pays money for vulgarity but it should also be remembered that such lapses do not make or improve art. They tend to degeneration.

On the other hand, it must be realised that the dancer should not overdress, but select such suitable costumes as to show her body contours to an advantage and enhance her bodily beauty. The dancer should have a wide choice but should be guided by the choreographer for proper selection. The true dance relates to a beautiful body and dances other than this are caricatures.*

The old Sanskrit treatises of dance and drama provided every colour which the garments must possess according to the emotions, but the problem comes when a number of emotions are depicted in one single dance. Will the dancer go every time at the end of depicting one emotion and change the dress to depict another? Such difficulty is overcome by using a costume with the colour suited to the main emotion. It may also be said that a particular kind of Sari or colour, though described

* चार्वधिष्ठानवन्नत्यं नत्तमन्यद विडम्बना । (S. R. VII 1249)

by the old works as fitting for a particular emotion is not practically suited. The first thing to be observed is the appealing quality of a particular kind of dress; how the refined spectators will look at it and how will they take it. A foresight is wanted though it may go radically against the codified principles. Going against is advisable provided it achieves the best result sought for.

There is a 'Dhyana' or description for every god or goddess which narrates the dress put on by them. The artists should adhere as far as possible to those 'Slokas' and 'Stotras'. Here also particular attention should be bestowed on the total effect. A dress may not be in consistence with the description given by the 'Stotra', but there must be some reason to put on a particular dress and to depict the nature and characteristic feature of a particular image, god or goddess. There may be many descriptions regarding one god or goddess and they may vary. A judicious selection is essential.

The main work lies in fitting the exact dress with the appearance of the dancer. The appearance should be given prominence in selecting the dress best suited to him or her. The match of colour should be in conformity with the proportionate body or its muscles. It does not mean that if a person looks charming in European costume he or she must put it on and dance on the stage. The theme first, the dress in accordance with the theme, the period and country of origin, then the colour

of the clothes. The colour must fit with the stature, smartness, complexion and so many other contingencies of the dancer.

The best designer of dress for the dancers except a choreographer should be a painter, who apart from his proficiency in painting should be acquainted with the history of the time and also have a capacity to understand aesthetics and art. A painter forms an image in his brain of the full figure of the dancer, inserts the appropriate dress, its mode and way of putting on, the colour, the tint of each garment or apparel and last but not the least the different decorative ornamentation of the dress and the body. It is he who can give the match of colours and a heightened effect to the theme of the dance.

When the kind, quality and the colour of the clothes are selected, a careful study of the borders and other decorations of the clothes should be made by the painter. Then a clever choice of ornaments, rings, wreaths, garlands, bracelets, anklets and the dressing of the hair should be made by him. But in order to do it, he must thoroughly understand the theme, the story, the philosophy and the message of the particular dance for which he is designing the dress.

Indians are lovers of ornaments and even the male gods and rulers of the ancient times used to put on ornaments. They could most probably afford to put them on because the country was so

rich. Matching of ornaments with each other in consistency with the wearing apparel, hair dressing and lastly the subject should be considered.

Below is quoted in this connection what Sangita Ratnakara understands by a good make up. "Deep blue profuse flowing hair shall be intertwined with half-bloom flower buds and hang against the back of the body either crooked or straight as occasion may demand. The hair should also be covered by a network of pearls. Round earrings with crocodile face should be worn and forehead anointed with Kesar and Sandal. Eyes should be decorated with collyrium and there should be jewelled bangles on the wrist and ear-drops. The teeth should be enamelled white so as to reflect light and face and neck should be powdered with Kasturi leaves. Star pattern necklace and pearl string should adorn the breasts. There should be rings studded with precious stones on the fingers. Gauze cloth either white or light coloured should be used as upper cover so that it may be used to show a flowing graceful movement and the lower garment or Sari should be of silk with a suitable colour to suit the dark or the fair complexion (of the dancer). The Sari should be put on with a gather or flowing manner according to the custom in vogue in the country." (S. R. VII, 1250-1257). One example of the bells or 'Kinkini' as described in Abhinaya Darpana will suffice to point out how much advanced the

specialists of dance and drama were in designing dress. Abhinaya Darpana states the qualities of the bells (for the feet of the dancing girl) as follows: Tiny bells 'Kinkini' made of bronze (Kamsya) should have pleasant sound, and should be well shaped, and have the stars as their (tutelary) deities and should remain one 'anguli' ($\frac{1}{2}$ ") apart from one another. The dancing girl should bind a hundred of them or two hundred in each of her two feet with blue thread in light knots.

The dressing of hair is another important and artistic piece of work for a painter. In old Sanskrit works we have innumerable descriptions of hair dressing and the artists of this country have left behind them many models with artistic hair dressing. In olden times both in the orient and the occident the males had developed a fancy for flowing curly hair so much so that a Westerner in the event of not having long hairs would use wigs and powder it. In several parts of India there is a natural copious growth of hair, specially in Bengal and the extreme south (Kerala) and the women folk take advantage of this growth to arrange their hairs most artistically. Bobbing or shingling has as yet found no place in Indian woman's toilet. A woman with bobbed or shingled hair is misfit in a dance, although it may be the fashion in vogue in the West. It is a hideous sight in a cabaret, where a woman dancer is dragged up and down by the scanty bobbed hair by another male dancer.

The modern artists have lost the tradition in oblivion as regards the costume worn in ancient times. Mahadeva appears on the stage with knickers on. Though there is only a single bronze statue of Shiva in the Madras museum and another sculpture at Chidambaram depicting the Great God with tight fitting breeches, but one or two instances cannot compete with many contradictory ones and do not allow to be followed. Even the account in Tamil book regarding Chidambaram describes Nataraja having tiger skin as his loin cloth. Krishna with 'Achkan' or 'Sherwani' (coat-skirt) and 'Churidar Pyajama' (breeches) and Parvati with a 'Lahanga' (skirt with a volume of gather) do not appeal to the modern tastes and are not a copy of the Sanskrit descriptions. Though these dresses are copies of Rajput paintings, but it should be pointed out that Rajput paintings are of a later date and paintings and sculptures of images of gods and goddesses are still in existence which were made much earlier than Rajput ones.

We have so far discussed the principles on which the designing of dresses should be based and also the misconceptions in several cases. Now, we would try to discuss dresses used by a few schools of dancers. The dress of the Kathakali school is very peculiar which we will examine here.

Masks are used sometimes in Kathakali and Chow dances. These hide the face of the dancer and hinder the exhibition of facial expressions and

also those of the eyes. Kathakali dancers besmear themselves with white or yellow paints and the muscles of the face cannot clearly display their work and movements. The face with thick paints cannot produce exactly the sought for expression of emotions.

The dress of Kathakali dance is very peculiar and at the same time interesting. The dancers wear long tunics with full loose sleeves which are termed 'Kanchuk'. They use a piece of cloth or a 'Chaddar' round their neck having a series of knots in one line. Apart from these they use 'Varma' (plates to cover the body), 'Kavacha' (a kind of talisman which serves the purpose of talisman too), 'Kundal' (earrings), 'Kireeta' (head-dress or crown), 'Hasta trana' (an ornament to protect the forearm from the reaction of bow strings), and 'Pushpa Mala' (garland of flowers). These decorations are used according to the character and personages depicted in the dance.

Dancers are classified according to the different Gunas and their faces and bodies are painted according to the intensity of these Gunas or qualities. There are four classifications:—(1) Full Satwa, (2) Satwa and Rajas, (3) Rajas and (4) Tamas. The following are the paints used for the persons according to the above classifications.

(1) MINNAK:—Yellow and red powder on the face with white dots of black powder on eyebrows. 'Kajjwal' (Collyrium) on the eyelids.

The white portion of the eyes is touched with a seed which makes the eyes blood-red and swollen. Red paint on lips. Distinctive 'Tilaka' or mark on the forehead to denote priests, Rishis, Brahmins and women.

(2) PACHCHA:—(Green), green paint on the face with raised white lines made by means of ground rice and line on the portion between the chin and the jaw towards the cheek to denote kind-hearted and ambitious people, e.g., Indra, Rama, Krishna, Pandavas etc.

(3) KATTI:—(Knife). Similar to above but with more upright marks. The nose is painted red and prominent moustaches of ground rice and two prominent ball-like dots on the forehead close to the nose bridge. This paint is used to depict brave and undaunted characters with mean minds, for example, Ravana, Kichaka, Hiranyakashipu and so on.

(4) TARI:—There are three classifications of Tari.

(a) White—White fleecy upper garment or tunic and white head dress or white hair, meant for Hanuman or monkey servant of Rama.

(b) Red—Face, beards, upper garments red, chin, lips and round the eyes black and at times small pieces of papers are pasted on the nose and cheeks to increase the hideous effect. This is the facial paint used for Bali, Duhshasan, Kalkeya, Sugreeba etc.

(3) Black—Black upper garment or tunic and black beads etc., for Kali, Kirata, Mahadeva in disguise of Kirata etc. The difference between Kirata and Mahadeva in disguise of Kirata is that there is an addition of a half moon in the case of Mahadeva in disguise.

Excepting these there are innumerable practices of painting the face and the body in Kathakali dancing. In order to depict serpent marks lines of white, red and green are put on the face. Characters depicting birds or 'Vidushaka' (court jester), those who excite laughter, depicting deformed characters, (Putana, Surpanakha etc.) the same paint is used which makes the persons hideous and repulsive.

The 'Kireeta' (head-dress or crown) in Kathakali are of two kinds, (1) Triangular with a disc attached at the back. The size of the disc varies according to the high or low status of the person whose character is being depicted. In spite of similarity of dress of the five Pandava brothers it is not difficult to pick them up by the size of the discs.

(2) Simply triangular without the disc. It is known as 'Muti'. Distinguishing additions denote different characters. False locks of hair or 'Jata' signify a 'Rishi' or sage, peacock's feather Lord Krishna and so on. A round white cap with silver tassels is used for Hanuman.

Besides these, painted wooden bangles, earrings,

'Taranka', 'Keyur', nails made of silver, necklace, 'Nupur' etc., are used. Artificial hairs are made of jute coloured with variegated colours.

The dress of a North Indian Nautch girl consists of a silk or satin embroidered skirt of voluminous dimensions running down the ankles, a full sleeve blouse of similar stuff, a 'Choli' or a piece of gauze cloth which she wraps round her upper body and profuse ornaments. The ornaments sometimes are so profuse that they hide to a certain extent the personal body contour of the dancer.

Unlike the North Indian dancer, the South Indian one uses a Sari, a 'Choli' stuck up in apron fashion, a Vadanam or golden belt, a blouse half or quarter sleeve and other ornaments not so profuse. The dress shows the body to an advantage.

CHAPTER XVI

STAGE

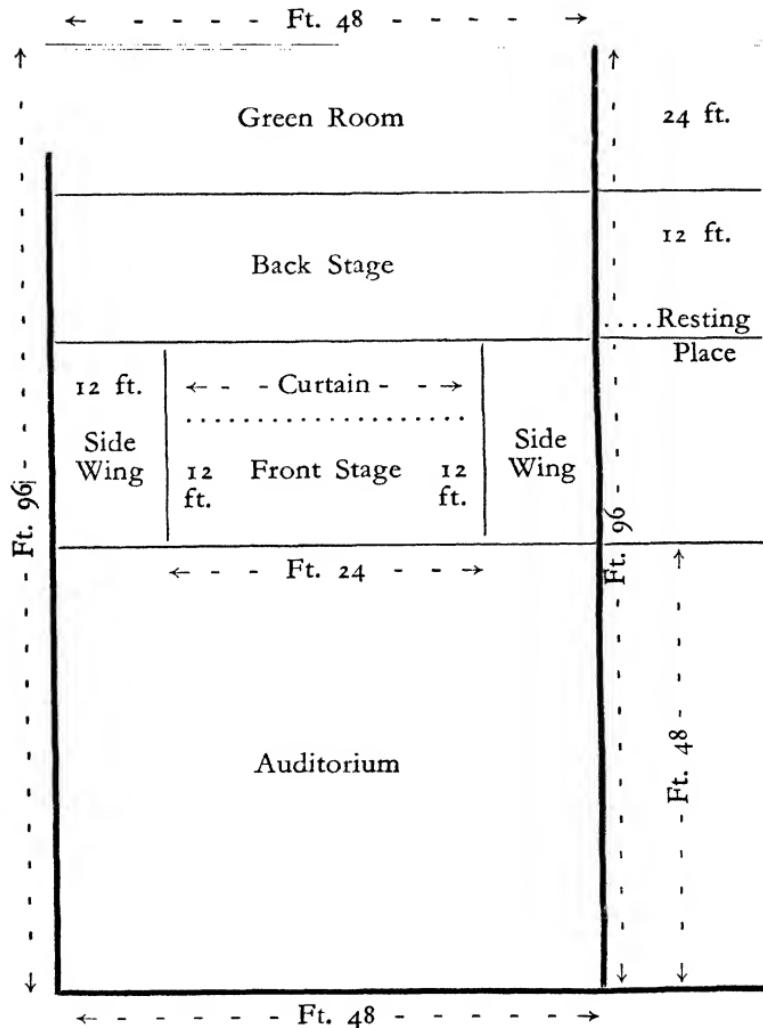
We will deal here with the stage in relation to dance and not drama, music, opera or cinema. Modern dramatists are of opinion that we do not go to the dance performance to be amused or for entertainments, but in the hope of seeing more clearly into the springs of character, of getting a fresh sense of human destiny. The problem before the artists is how to transport the audience to the land and time of the occurrence or event enacted by the characters. This they do by their movements, dress and expression but certain other environments or surrounding elements are absolutely necessary which can easily carry an atmosphere of the same occurrence.

Bharata in his 'Natya Shastra' devotes one whole chapter (Ch. 3) to the construction of the stage by Vishwakarma and to the detailed worship of the stage gods (Ranga Puja and Puja of the Ranga Devatas). He even gives the correct invocation to be used when laying the foundation of the theatre building. The ancient stage of India existed in the emperor's or king's palace. It is

noteworthy that, apart from the royal theatres in palaces, many plays were also produced during 'Yatra' festivals or fairs in which the stage was in the open area. 'Yatra' is somewhat akin to operas.

Bharata devotes his second chapter to the discussion of the theatre building itself. The standard theatre (Natya Veshman) was a rectangular building of 96ft. by 48ft. with two equal divisions of the auditorium (Preksagriha) and the stage (Ranga Bhumi).

The stage is divided into two portions, (1) front and (2) back. Then there is a green room at the back of the back stage. There are two side wings in two sides of the front stage (12ft. by 12ft. each, thus making the front stage 24ft. by 12ft. The back stage is 12ft. by 48ft. and the green room is 48ft. by 24ft.). A diagram is given to make it clear.



The place for orchestra is reserved either in the side wing or the back stage. The green room (Nepathy Griha), it is stated, ought to be a part of the main building. It ought to be fairly spacious to give room to the several characters for their 'make-up'.

We are told by the sage Bharata that the decorations in a theatre should be in accordance with colour and oriental brilliance. The prosce- nium ought to be built of wood and richly decorated with carvings, wooden pots (Kalasas), flags (Patakas) and images of maidens (Puttalikas). There shoud be garlands hung. The platform must not be slippery and the lower end of the stage must be smoothly plastered with white paint.

It seems that there was the common use of using one curtain which remained at the back. Bharata again mentions mechanical windows and lattices and also carefully notices the process of stage-carpentry (Darukrama) and machines for the stage (Yantras). He classifies the stage properties as well viz., Sandhima (Bamboos covered with skin or cloth), Vyajima (made to work by mechanical means) and Vestita (prepared out of cloth only).

The Shakespearian stage akin to the ancient stage of India was unlocalised. By the recitation of a minute description regarding the scene, place, time, mood and locality the audience could conjure up an imaginative picture of a supposed

locality.

In an Indian theatre the present stage is a mimicry of the Western stage which existed a century ago. It is all painted, the back screens and the prosceniums. In Europe every technique of modern art has been exploited, whether of impressionism, cubism or futurism, but in India it is all crude photography. The painting is the exact resemblance or a venture towards exactness of things, whether a forest, river, street or a drawing room or a palace to denote the idea of the theme. The stage is solely in the hands of the painter and entirely depends on his own style. India has produced extraordinary schools of painting and the master minds of painting or the renowned artists do not come to design a stage.

Stage cannot be separated from light. It is only to light effects that the same paintings produce different flavours and emotions and also mislead the optical vision. The method of design chosen is only good when it touches the imagination of the audience. Setting the dance is only part of the process of doing it so as to give it a dramatic force.

The European modern stage has not come into vogue and practice in India yet, for want of up-to-date electrical equipments. Tagore plays and dramas generally use deep green or black curtains and wings of the same colour. It is fit for philosophical themes and narratives. Kathakali

stage has to do more with natural beauty and scenery. Uday Shankar's stage consists of also two black screens one in front and another at the back.

There are a few revolving stages in India, those are not at all necessary for dancing performances. The revolving stage belongs traditionally to the Japanese and was seen by the German technician, Lautenschlager who imported it to Germany. It is a turn-table set level with the stage floor, and propelled by a windlass from below. The settings are arranged on it in rotation, all set before the play begins, and can be shifted in the twinkling of an eye. The advantages are innumerable and obvious and the disadvantages can be detected as follows. In order to get a maximum number of scenes on to the circle of the turn-table, they have to be triangular in shape; each sector must be so completely bounded as to hide the others; a deep stage is impossible; for great number of scenes a revolving stage is inadequate. This is absolutely impracticable for the purpose of dance for want of enough room and space.

In this there are separate stages which when one comes in front the other sinks down. Most notable types are those in Germany built by Hasait and Linnebach for the Dresden Opera House and State Theatre respectively. The sinking stage allows more freedom of design and space and is much better than the revolving one, but unfortunately, it is extremely costly to instal.

The Indian stage requires improvement which should be done on the Western lines and by improved methods of lighting and electricity. Stage and light must add to the venture of giving effect to a particular emotion, must suggest the proper time and describe the event and locality.

The recent endeavour is to bring space in the stage by the Western designers. Land has become too expensive to allow the amount of space and excavation required; rising costs everywhere make such installation prohibitive. Obtaining of space is largely being experimented in the West by improved methods of lighting.

The back screen is hung horizontally which checks the vision of the audience from going farther. In order to avoid this, the screen is made semi-circular by pasting cloth on wood or flat iron bars constructed in a semi-circular fashion. The wooden or iron frames are collapsible and can occupy very little space when not in use.

The screen at the back is painted in accordance with the theme. The painting is sometimes cubistic and carries mysticism. Then there are pieces of cloth cubistically painted which are hung from above and produced from the two sides which give a heightened effect. The forest scenes, ocean, heaven, hell are all depicted artistically and with a great success. The same pieces of cloth and the back screen are managed accordingly by means of light. India should borrow also these methods

and try them as an experiment.

We hear of Kalidasa as having sometimes open air theatre. Though it brings the atmosphere alright, but it is very difficult in day light for the performers and also in flood lights to dance. He or she should be an expert artist to do that. We have such stages in America and also in Europe. Uday Shankar got the privilege of dancing in such a stage. One of the famous open air stages in the world is that of Darlington Hall in Derbyshire, England.

The painting on the screens, wings and prosceniums of the stage should be improved a good deal and those should be by expert painters and designers. Those should be mystic as to conceal from the audience and also be suggestive. The cubistic paintings with proper colour and lighting arrangements should be adopted.

There are a few Indian dancers, who advocate a white screen at the back on which the accurate shadow of the dancer falls. But as an idea it is good. It is impracticable owing to lack of proper lights and focusing and at times the net result becomes ridiculous.

The new stage in its simplest form would merely consist of a raised platform in front of a large white surface. No proscenium or curtain would be required as the proper use of light would frame each scene. Such a stage has been evolved

by the American designer, Norman Bel Geddes. In order to do it the light should be artistically and masterly handled.

CHAPTER XVII

INFLUENCE OF BALLET

Ballet is a pantomimic depiction of certain mythological and lyrical narration and ideas by means of suiting music or songs. Ballet compositions may be enacted in one scene or in many which bear a complete theme. The songs are sung by either one person or in a chorus which describe the story or if it is by orchestral music, the music should produce the same emotion, sentiment and effect as that of the dance. Arnold Haskell in his compilation 'Ballet' fails to state the meaning of it and an Indian is always groping in the dark to whom the word is foreign and who though in the midst of it, is quite at a loss to understand its real significance.

The place of the birth of ballet form of dance can safely be assigned to Central Asia. Ballet is Asiatic which owes its origin to the dances of Kiev and bears the strong imprint of Buddhistic ritual dancing. Central Asia was the field of ancient Buddhistic culture and the Mongols of the Golden Horde derived the aesthetic cultural attainments.

We need not discuss this form of dance, its

development and history at great length nor its spread in the West, because that is beyond our scope for the present, but incidentally we should examine the great change brought about by eminent dancers who were genius in this branch. This will also enable us to appreciate our own types of indigenous ballet which are prevalent in our country.

The earliest modern ballet on record is that given by Borgonzio de Botta at Tortona to celebrate the marriage of Duke of Milan in 1489. The ballet like other forms of dancing is perfected and polished in France. It is closely associated with the history of opera, but in England it came much later than the opera; for it was not introduced until the 18th century.

The word 'Balette' was first introduced in the English language by Dryden in 1667 and the first descriptive ballet seen in London was the 'Tavern Bilkers,' which was played at Drury Lane in 1702.

In Russia alone was the great tradition of this old art carefully preserved especially in the Royal Opera houses of St. Petersburg and Moscow.

At the beginning of the 20th century a great epoch and renaissance was brought in America by an American, Isadora Duncan. Though she brought in a revolution and shall be ever remembered for her mission and the treasure which she had left for the whole world, still Arnold Haskell is prejudiced against her and does not give her the

just and honourable place. In Isadora Duncan's new form of ballet, the maillot, the padded shoes, the ballet skirts gave way to bare feet, classic tunic and flowing drapery. There was no dancing Sur les Pointes, but stately movement from one Greek pose to another, to the accompaniment of music always carefully chosen from the works of Chopin, Gluck or some equally famous masters. It carried on an atmosphere of easiness and naturalness. Miss Duncan's figure was artistic, fragile, flexible and supple. She had a sense of proportion, balance and rhythm which characterised her as one of the dancers of the first rate. She made an extensive tour and thoroughly examined with a critical eye the statues at Rome and Greece with the help of her brother.

India unconsciously developed this form of dance and it was in progress being somewhat different to the Western type in system and fashion. We have ballets in the original Kathakali, Manipuri and Chow. These indigenous types from time immemorial had been practising ballet dancing in the depiction of themes from Rama-yana, Mahabharata and scriptures. The different schools have their own technique, rules and conventions.

The first Continental dancer who exhibited Indian ballet to the West was Ruth St. Denis and she was followed by Anna Pavlova who in collaboration with Mr. Shankar in the pantomime of

Radha and Krishna made Indian ballet immortal in the eyes of the world.

One marked distinction between the oriental and occidental types of ballet is that the former imbibes themes from mythology, whereas, in the latter we do not commonly and generally come across Biblical events. Kathakali takes into consideration the themes from Ramayana, Mahabharata and Puranas and enacts the characters from those great epics. We, on the other hand, do not usually find the characterisations of say, Jesus Christ or the Virgin Mother in Western ballet, barring a very few like 'Job' etc.

Modern Indian dancers have improved ancient Indian ballet in the light of the West. More specially Uday Shankar like the great Duncan with his Shankaresque poses has brought a new wave in the culture of ballet. His ballets are mythological and also lyrical. This is the case with other dancers. Tagore School endeavours more or less in lyrical ballets like the Western 'Checkmate'. Others amongst the modern dancers are now attempting to depict Muslim themes. Mrs Sadhona Bose has Omar Khayam akin to Western 'Giselle'.

The theme of Giselle is as follows: The maidens who have died before their wedding day and who come out of their graves at night in bridal dress to dance until dawn. Should any man be caught in the wood when the 'wilis' (maidens) are dancing, he is doomed to dance on and on until

he drops dead from exhaustion. Theophile Gautier, in reviewing Heine's *De l' Allemagne*, found himself fascinated by the legend of these 'Wilis' and from Heine's description of the legend, Gautier saw an admirable theme for ballet, a romantic theme of beautiful women, white gauze, and German moonlight.

Very recently Shankar has brought about a revolution in creating ballets of political interests which are absolutely novel in the history of Indian ballet. His recent construction of 'Rhythm of Life' is an outcome of the modern Indian problem of political constitution, though it has been treated very diplomatically and carefully. It not only shows the position, status, dilemma and conditions of different classes and communities but has a hidden idealism which places it as one of the masterpieces of ballet compositions of the world.

The theme of the ballet Rhythm of Life is as follows: A young man after experiencing a good deal of the town life returns to his village and compares the honest people of the village to the meanness prevailing in the city and is aggrieved. In his dream, he witnesses Shiva, Apsaras, sacred warriors, a young woman and all the evil influences of the world who in their turn console and lead him astray. He then dances with the peasants and is ready to give his life for truth and his country. Then he is face to face with the superman who promises to alleviate the suffering of the peasants.

He sees the awakening of women, their courage and sacrifice in the political struggle, while on the contrary, he notices hypocrisy, forced amiability and falsehood with others. But he believes that patriots are arriving to save the land. Though at the conclusion there is chaos all round still a tinge of hope remains and it presents the whole problem unsolved.

This ballet is somewhat akin to the political ballet 'The Green Table' which is a major work outside the Russian tradition, because it is a work of outstanding merit. It is a powerful indictment of the failure of the League of Nations. The curtain rises on an international conference, the senile senators talk, quarrel, shots are exchanged, and then we are shown what happens when death is let loose. The curtain falls on a repetition of the first act, platitudes, arguments, and shots. Since its creation 'The Green Table' has become more and more topical.

We had the pleasure of witnessing the new creation in the ballet on Labour and Machinery by Mr. Shankar very shortly, which was a step forward to the development towards the novelty of Indian ballet. Though these were creations of masterhands still there was the western touch and idea. But if this practice continues we are sure to compete with the ballet compositions of the West and there will be no impossibility if in future Indian ballets become more and more artistic and advanced in beauty, thought and newness.

APPENDIX I

MISCELLANEOUS

Appearance of Dancer

A dancer or a danseuse must be handsome and young. The appearance counts first and foremost. The limbs of the body should be proportionate and the body must be slim. The first essential is a suitable physique. The figure should be such as to have an appealing effect and should be full of grace. Grace counts much. Persons ordinarily handsome, but lacking in grace are not so attractive on the stage. The dancer requires the type of charm that a fair number of her audience will call beauty, and for a very obvious reason. Her face and her body are the instrument upon which she plays. The dancer must be born with the perfect instrument and develop it by training. We have seen from our historical background that it is wrong to consider dancing from the point of view of the movements of the legs. The dancer must be completely expressive from head to foot. The face is as much a part of the dancer's instrument as the feet and the arms.

Under the physical aptitude, natural grace should also be included. Personality is a common attribute required in every artistic pursuit. In dancing it means style, movement that is controlled by the mind, instead of being a physical reaction prompted by class-room habit. An ugly person or a male dancer having effeminate limbs or a female with a manly body will never be appreciated.

For this very reason it may be taken as axiomatic that the effeminate male dancer is a bad dancer. There are altogether too many effeminate dancers in India. Grace must not be confused with effeminacy. A romantic costume does not make a man effeminate. Whatever, his costume, the role of the male in dancing is either that of a lover or a warrior, and his physical attributes must be those of the star athlete. An understanding of this is essential.

Dancer should not be Intoxicated

The artists should not be in any way intoxicated. Intoxication mars the appearance and also the discipline of the whole dancing party and a dancer must be very polite, cheerful, obliging, courteous and possess adaptability. He or she should be gentle, civilised and should have the capacity to bear any sort of inconvenience, because dancing parties have to face many difficulties either physical or mental or pecuniary whether they are touring or not. The danseuses should have a quality

to dominate on others and be careful from the clutches of persons who will present themselves before them to do harm. There will come many persons in the disguise of saints from whom the artists should be away and also the artists must have a capacity to know and understand the intentions of such persons. Lastly the dancer not only shows exhibitions and performances but will always be glad to turn out good pupils and teach students diligently. They should themselves learn or have a liking and willingness to learn from experts, museums and scriptures.

Abhinaya Darpana gives the following characteristics and qualifications of a dancing girl:—

Characteristics of Dancing Girl (Patra)

She should be slender-bodied, beautiful, young with full round breasts, self-confident, witty, pleasing, knowing well when to begin (a dance) and when to stop, having large eyes, able to perform in accompaniment of vocal and instrumental music, and to observe the proper time-beats, having splendid dresses and possessing a happy countenance. A girl having all these qualifications is called a dancer (Patra, distorted in the present day as Patura or Paturia).

The ten disqualifications in women that should be avoided in Natya are women with white specks on their eye-balls, or women who have

scanty hair, or have thick lips or pendant breasts, or who are either very fat or very thin, or are either very tall or very short or hunch-backed, or have no voice.

Agility, steadiness, Rekha, practice in Bhramari movement, the glancing eye, endurance, memory, devotion (to her art), (clear) speech, good singing powers, these ten are the essential qualities of a dancing girl.

The next point to be considered is the dancer's musicality. It is obvious that he or she must possess an ear for rhythm. That is unfortunately the exclusive sense in which the musicality of dancers is usually considered. It is the bare minimum requirement without which the dancer is not fitted to appear at all. The music speaks to the dancer, the dancer interprets the music to the audience.

Use of Beards in Dancing

Another question of importance to consider is whether male dancers with moustaches and beards are to be produced on the stage or not. With the popular trend and modern civilisation it looks repulsive for the male dancers to grow hairs on the face. According to mythology also the gods had no beards excepting a few; e.g., Agni etc. and is not clearly known about the Asuras. But undoubtedly the treatises sometimes speak of Asuras as handsome and without moustaches and beards.

It was a part of Peter the Great's general policy to Westernise Russia, bound up with his costume reforms and with his forcing of the boyards to shave their beards. We have already seen the intimate link between costume and dance. This is but one more vivid proof. Dancing is the most positive and striking expression of the national characteristics of a people. Change their dances and you may change their mentality. In Russia women were kept apart from the men. Introduce social dances, routs, and assemblies, make them compulsory, and Eastern seclusion must give way to Westernisation. Peter the Great realised this just as Kemal Ataturk has today. Shave the men's beards, remove their dignified and cumbersome robes, and they become eligible partners for the dance. It may be necessary to imprison a few, to antagonise the church. No matter.

APPENDIX II

CHOREOGRAPHY

The word is entirely unknown to Indian dance. A choreographer is the main person on whom the whole responsibility lies and who is the chief personage the production of a complete dance depends upon. He may not be a very good practical dancer himself, but must be able to teach the main dancer and the bellerina. He must have good knowledge of music, the apt and fitting music to suit the movements of the dance and also exact movements for the music. He should have a sufficient amount of knowledge of painting, idea of decoration, be highly well-versed to give opinions and treat artistically the theme and story of the dance. Then again he must advise an impresario in matters of publicity and presentation. He must have a brain to conceive balance and proportion.

Arnold Haskell explains the term as, "The choreographer (clumsy word) is the person, who, guided by the music selected, arranges the movements of the dancers, creating that part of ballet which is danced." This definition seems to be too

restricted and consequently deprives a choreographer from many of his divergent achievements. He must be musical, which quality Haskell leaves out in the definition. Actually choreography is an extremely complex art, calling for exceptional knowledge.

It is necessary for a choreographer to understand painting and sculpture, both historically and aesthetically. Painter and choreographer are as closely related as choreographer and composer, and painter and composer are also related through the choreography, as well as through the subject matter. It is necessary again for the choreographer to understand the mechanism of the theatre and the spirit of the theatre. It is necessary to have a knowledge of human nature, the ability to inspire confidence and loyalty.

A choreographer is the guide and an adviser in all the branches of dances whether theoretical or practical. We have famous choreographers in the West in Fokine, Nijinska, Balanchine, Lifar, de Valois, Ashton and so on. Unfortunately, we have no choreographer in India, but it is expected that we will have him in future when Indian dance will be highly developed and perfected. This is not the time as it is in the stage of revival.

APPENDIX III

IMPRESARIO

An impresario or 'entrepreneur' is a person who undertakes any kind of venture or enterprise. He manages and promotes any kind of entertainment—dance, music, operas, theatres, concerts and so on. The origin of the word is from 'impression' and the task of an impresario is to give impression or else impress upon the audience the talent and art of a dancer or musician. He presents an artist to the public.

Impresarios have regular established bodies and offices in the Continent and America. No artist gets enough publicity, encouragement or even house if he does not go through and is not backed by an impresario. Impresario is the chief person to whom an artist is indebted for fame, honour and money. The renowned impresario of America who presented almost all the world famous artists in his own country is Mr. Hurok. He presented Uday Shankar in 1938.

India has a dearth of impresarios. One prominent businessman can be called an impresario and he is Mr. Haren Ghosh. To his credit he presented

Dr. Rabindra Nath Tagore and his pupils of Santiniketan in 1933, 1935, 1936, 1937 and 1940; Uday Shankar in 1930, 1933, 1935, 1940 and 1941; Bala Saraswati in 1934; Mya Tankyi and Burmese Pwe in 1934 and 1937, Guru Namboodri and Kathakali in 1936; Enakshi Rama Rao in 1936; Chhau Dancers of Seraikalla in 1937, 1938 and 1941; Sadhana Bose in 1937 and 1941; Kanaklata in 1937 and 1938; Manipur dancers of Imphal in 1939 and 1940; Rukmini Devi in 1941 etc.

An impresario must possess charts of all the houses and stages of the country. Informations about seating arrangements in the hall, the dimensions of the stage, rates of paper insertions in the leading newspapers, and all other necessary requisites regarding publicity, entertainment tax, dress costs, conveyance and so on should be on his finger tips. He must first of all point out and explain the advantages and disadvantages of giving performances in particular houses and must look to the artist's conveniences and profit. An impresario is the chief person to give publicity.

APPENDIX IV

LIGHT

Light is the most essential factor in the dancing stage. No dance is complete if there is not a masterly play of light, and light, stage and dress are inseparable from each other. They go side by side as well as together. Light gives a better effect to dance and to the modern stagecraft, stage means light as has been already explained in the chapter under the caption 'Stage.' Stage is an elevated platform but light plays an important part and creates so to say the stage or the atmosphere of a dancing theme.

Apart from natural lights undoubtedly in ancient India dance performances were exhibited under torches in the night, but that torch light was far from that of the Roman or Shakespearian stage. The 'Pradipa' or lamp of an Indian stage consisted of a thick cotton thread or innumerable of such cotton pieces (Salita) put together intertwined in a cup like pot full of mustard oil and that cup was placed on a high stand (Pilsuj). The same practice is even now followed in the Kathakali dancing of the indigenous type. With

the advent of candlesticks, limelight and gas lighting arrangements were improved in the stage.

Electricity is the one element of production which makes the modern stage different from any that preceded it. The incandescent electric lamp is the modern invention which has radically changed stage equipment. The drastic change in stage lighting has been made possible by electric light.

The general lighting equipment consists of footlights, border lights, and strip lights. Localised lighting equipment includes bunch or flood lights, incandescent spotlights and carbon arc spotlights. The localised group can further be divided into fixed units and portable units.

India is very poor in modern lighting equipments and should borrow the Western methods of the use of electricity to beautify the dance items. We will discuss a few lighting methods which should be followed.

Lighting units placed in the foremost part of the stage may be used to illuminate the stage curtains and scrapes as a musical setting, or to furnish general illumination on the foreground of the stage.

It must not be forgotten that the work of light is to stimulate the imagination of the audience. By means of lights apparitions and realistic appearances of dreams are created. There are other devices to create an illusion—various natural phenomena are created, rain, waterfalls, rivers,

ripples, snowdrops etc. It is also possible to give the illusion, motion and space.

Ordinary white light mingled with coloured lights and paintings on the stage is able to create diversity of images whether realistic or imaginary.

A dancer's expressions are rightly exhibited by means of the actual angle of light and it entirely depends on the designer who is well apt to examine and analyse the respective angles of the dancer's movements—whether certain light will suit a profile figure or not.

The function of coloured light in the theatre is to stimulate the imagination and excite the emotions of the audience. The man in charge of lights should use them as a painter uses his brush and paints. He can tell a complete story with lights.

With various shadings, gradations and combinations of colours, a certain mood may be produced in the audience. Each colour possesses a property which creates that mood or contributes to its creation. If the light is brought upward or brightened, it elevates, inspires and stimulates and if taken down or mellowed, it creates a depressing, quieting or narcotic effect in accordance with the degree of brightening or subduing.

In order to show one particular emotion or a particular object on the stage, the major illumination is to be thrown on that object and the house lights are brought down.

Distance and space also are suggested by light. The Japanese manner is the best which executes planes cutting one another appearing directly over the brink of a hill. The eye, leaping from one to the other, imagines the distance. The space is suggested rather than revealed. The base of one plane or pillar will suggest sometimes a temple, one pillar in a gloom, pierced by a stained glass will convey a cathedral the blackness will seem as the nave of a church. Even the window may not be shown, but a shaft of light be thrown to suggest it. A whole factory with machines and boilers was shown on a European stage by means of adequate light and the miracle was that not a single object was placed on the stage except a handle of a tool which the actor was holding. That was only real.

The spotlights and focussing lights should also be such as to increase and decrease their circumference of throwing lights whenever wanted in order to change the emotional qualities or Rasas of a particular dance.

A promising field is opening up to artists and experimentors whose work in the new medium of light will deeply affect the fine arts. Because it will immensely add to the aesthetic expression through form, motion and colour.

APPENDIX V

TREATMENT OF ORIENTAL DANCE

Treatment by parents of students.

In the present days we hear of oriental dance from the lips of old and young alike whether male or female and it has become so common as if it has grown to be a part and parcel of everyday life and furthermore, dance has occupied an important place in the activities of the so-called aristocratic families. We are at a fix to see the outcoming result of this in the modern civilised society by looking at the way in which it is treated and what will it lead to.

Dancing education side by side with regular school education is imparted to a girl. Dancing education is not at all bad but the way and the method in which it is done is undoubtedly unhealthy. Most probably the responsibility for this lies on the parents of the little girls. It is generally seen that mostly the parents of those girls who learn dancing are authorities of oriental dance or they pose to be such. In addition they claim that the art of their daughters is of very high class and at several instances it is heard from

them that even Uday Shankar or Sadhona Bose was too much pleased to notice the girl's talent and was eager and pressed them to enlist the girl into their party and promised to give her a prominent place; but they refused.

But we are not at all sorry and do not hesitate to state that these parents do not know even the A, B and C of dancing. I personally think that they pass such opinions in respect to their children on account of sheer filial affection. There must be now-a-days an item of oriental dancing by little girls in all the ceremonies in the Bengali society, viz., marriage, sacred thread ceremony (Upanayana) or even Shraddha (The ceremony after one's death). Leaving all this there is drawing-room dance prevalent in the Bengali society. I will narrate an incident of such a drawing room dance. After refreshments our hostess requested us to enter into the drawing-room and asked her daughter to entertain us by dancing. The dance was begun after a few coquettish nos by the performer. It was noticed that the girl was a bit lame which was evident from her gait. We had to exclaim 'Excellent' observing the principles of formalities and courtesy. We get the pleasure of enjoying dancing performances by flabby girls sometimes publicly. If this is our standard of judging and appreciating a thing of beauty and art, we will not go further in discussions.

A question might arise as to who can dance.

One side of the view is that a person who can walk can easily dance. There are advocates of the doctrine, which is, that one who can speak and who is not a dumb can also sing. If this view be correct it will still remain a complexity whether he can become a good dancer. A person possessing the speaking faculty can no doubt sing but the same complexity arises between good and bad, whether he can become a master or an expert. There is always a line of demarcation between good and bad. The great Bengali novelist Sarat Chandra Chatterji once was aggrieved to listen a Kabuliwala's (a businessman from Afghanistan in India) song and remarked humorously whether a Kabuliwala can sing or not. We at present notice of more impossibilities, lame persons also dance.

Original oriental dance is degenerated to such an extent that a slight movement of the hands sideways, upwards and downwards go by the term 'Oriental Dance'. There are innumerable dancing teachers who roam about taking a few faked paper cuttings and who have not taken any lessons from any recognised dancing institution or have not studied the ancient scriptures of dance and drama. The parents of the girls who are imparted dancing lessons should be versed in the language of dance and music and should possess a fair amount of knowledge as to judge the progress of their children's education to the particular branch.

It has become rather an epidemic with the

girls to appear on the stage. Who does not in this modern world want publicity and fame, everyone wishes to see his or her photograph on the pages of newspapers. But so far it is permissible and pardonable. The pathos comes into light when the parents of such girls themselves run about for advertising their children and it is often so heard that in this way they are helped a great deal at the time of their daughter's marriage. Most probably, it is the same as pressing and requesting the broadcast and gramophone authorities to give a chance to their daughters to sing. They usually go so far as to take promises from either the committee members or the managers concerned with regard to a variety or dance performance to publicly present the girl with a golden or silver medal. Most probably, the medal so received becomes a certificate of honour.

Treatment by masters of ceremonies.

Then we come to the authorities who are the main persons in conducting the musical conferences and soirees. They seem to have not the slightest grain of knowledge of dancing. In the items of dance competition generally two divisions are made, classical and oriental. In the group of classical they hold Kathak and in the other group the different schools of dancing.

Now, the question arises whether Kathak is oriental or not. Any person possessing common-

sense may easily decide the question. The authorities do not even care to look up the dictionary to know the meaning of the terms 'classical' and 'oriental'.

They argue that Kathak is classical, because though it had its birth from the Muhammedan period still it is danced in classical 'Tals' and the music is classical. There is no denying of that, but what of the dance itself? The 'Tals' and music may be classical, but what about dancing—the main thing? I am not here concerned about the authenticity of other schools of dancing being classical. But undoubtedly there is no denying of the fact that all types prevalent are oriental.

Idea regarding male dancers.

We must say something about the culture of oriental dance amongst the males here. A certain gentleman had been introducing me to another one saying that he is so and so and he works in such and such department, while the gentleman so introduced abruptly began, "And my special hobby is Oriental Dance." I was thunderstruck on hearing him. My readers most probably, will consider me a liar, but unfortunately I do not possess any written document as evidence, otherwise I would have certainly submitted.

As far as I remember, once a male dancer desired to give an exhibition of his talents in some

University premises. A professor for that purpose brought him before another professor who enquired as who was to dance and remarked that the person was a male and how it is possible for him to dance, because a woman always dances. The dancer was a humorous fellow and answered that the professor being a learned man must know that males always dance and females make them to do it.

A spectator once passed his opinion before going to Uday Shankar's performance that it is not worthwhile to spend money for the dance demonstrations made by males, they as if, do not go to the theatre hall to see dance exhibitions but to see girls on the stage.

Dancing teachers

Formerly and even now amongst the Hindus, mostly poets, actors of 'Yatras' (operas), theatres, and artists had and have their hair cut up to the shoulders. The same is evinced amongst the dancers as well and there are many such dancers with long hair roaming about on the streets. This fashion is peculiar in India alone. We do not find such fashions in vogue in other countries. Possibly the artists like to keep themselves aloof from the general society, that is why, such distinction. Furthermore, there has been a practice of keeping visiting cards and letter heads, though it is not at all astonishing to the Western dancers, but to the Indians it is rather a foppishness and imitation. In

spite of all this one can see innumerable sign-boards of oriental dancing teachers. Even ten years ago dancing was not so prevalent in the society as it is now.

There is no dearth of dancing schools at least in big and prominent cities. It is an endeavour to introduce dancing to the mass in general. We are not in a position to criticise this endeavour, but if we say something regarding the method in which this endeavour is fulfilled, we hope that we do not commit any error thereby. Thorough dance exercises, scientific movements of the body, systematic and codified teaching of dancing and teaching of the ancient history of dancing along with codified principles are not imparted in any school. The aim of the school authorities is centred round in making money and sometimes they stage variety performances with the help of the students of their own institution for that goal.

There are many teachers in these schools, and a few amongst them are honorary, the reason we cannot assume. None is so keen to know as to whence these teachers received dancing education. These teachers after appearing in certain amateur theatre and 'Yatra' parties go by the name of dancing instructors. They may or may not be experts in dancing, but there is no doubt that they are experts in hoodwinking. They do not even realise that there is a difference between manly and effeminate dance. Effeminate dancing is not

meant for males and vice versa.

In Kathak dancing owing to the rapid and fast body movements, there is evidently no grace of the upper portion of the body and the legs are put to constant use. The result is that the legs become muscular and stiff. Kathak dance of high and specialised type is manly. A few girls have been made experts in this type of dancing with the result that their features have grown to be manly. There is no womanly grace in them, their gait, movement even their voice have become manly. On the contrary we come across many male dancers who perform almost all the womanly movements of dance and have become more or less effeminate.

We see girls performing 'Hunter's Dance,' 'Snake Charmer's Dance' and the like. It is tolerable to the extent of acting, but to change sex is rather unwholesome. There is a convention in British Constitutional Law that Parliament can do everything, but make a man a woman and a woman a man. But it seems that the power of the dancing teachers are greater than that of Parliament.

At the end we ought to point out that the teachers are totally ignorant about the choice of dress. In 'Devadasi Dance', we see the costume of the dancer consists of a 'Sulowar' (a loose Pyjama), a Punjabi Kurta (loose upper garment), a Muhammedan veil, and braids of hair on both the sides. They have copied Sadhona Bose in her role

of Marjina. The teachers are undoubtedly experts in imitating and thanks to them. We are not certain whether the Devadasis of South India used to put Muhammedan ladies' dress. The teachers think that a dazzling dress is always pleasing on the stage, so their attention is always centred round glamour.

Then again Manipur dance is performed by the so-called aristocratic girls in a dress which they put on at the time of attending a marriage ceremony. How can the modern way of putting a 'Sari' be permissible in a Manipur dance item? The teachers are even idle to find out the exact decor of the Manipur dance. There will be no wonder then, if Nataraja dance be performed in future by a dancer with European costume and a cigar pressed within the lips.

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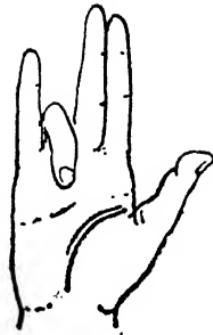
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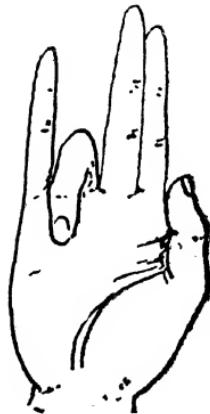
HAND GESTURES

Natya Shastra Abhinaya Darpana Kathakali

Pataka
Fig. 1



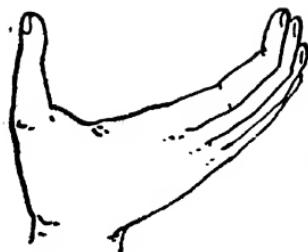
Tripataka
Fig. 2



Kartarimukha
Fig. 3



Natya Shastra



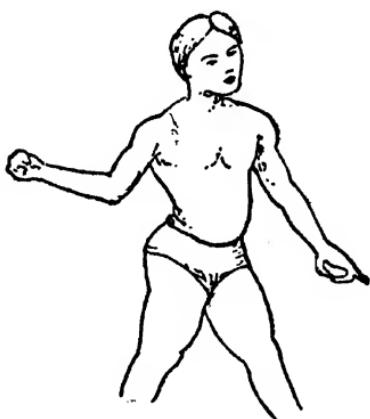
Abhinaya Darpana



Kathakali



Ardhachandra—Fig. 4 →



Arala—Fig. 5 →



Shukatunda—Fig. 6 →

Natya Shastra

Abhinaya Darpana

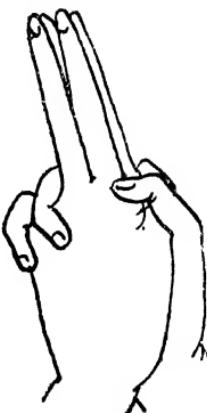
Kathakali



Shuchimukha
Fig. 7



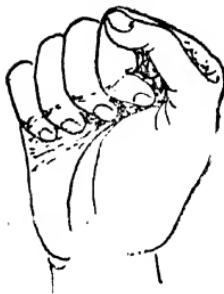
Mrigashirsha
Fig. 8



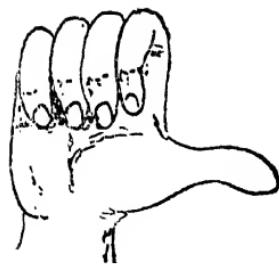
Hamsasya
Fig. 9

Natya Shastra
and
Abhinaya Darpana

Kathakali



Mushthi—Fig. 10



Shikhara—Fig. 11



Kapiththa—Fig. 12

Natya Shastra
and
Abhinaya Darpana



Kathakali



Bhramara—Fig. 13



Hamsapaksha—Fig. 14

Natya Shastra and Abhinaya Darpana
Not to be Found in Kathakali



Padmakosha
Fig. 15



Kangula
Fig. 16



Sola-padma
Fig. 17

Natya
Shastra

Abhinaya
Darpana

Not to be Found in Kathakali



Samdamsa—Fig. 18

Natya
Shastra

Abhinaya
Darpana

Not to be Found in Kathakali



Tamrachuda—Fig. 19



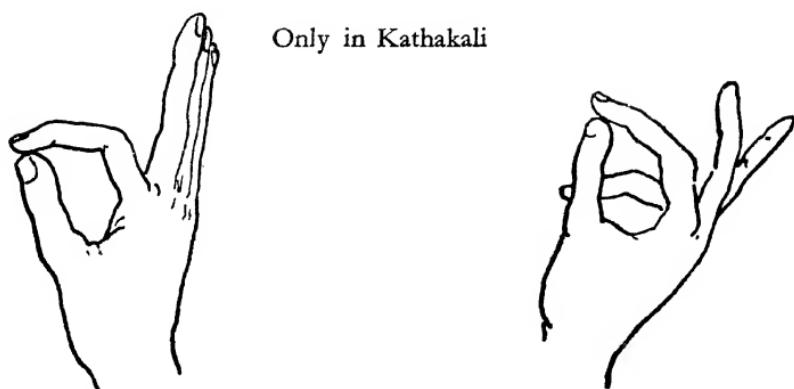
Chatura—Fig. 20

Same in the three Authorities



Katakamukha—Fig. 21 Sarpashirsha—Fig. 22 Mukula—Fig. 23

Only in Kathakali



Mudra—Fig. 24

Mukura—Fig. 26



Pallava—Fig. 25

Only in Kathakali



Vardhamana—Fig. 27



Kataka—Fig. 28

Natya Shastra

Kathakali

Not to be Found in Abhinaya Darpana



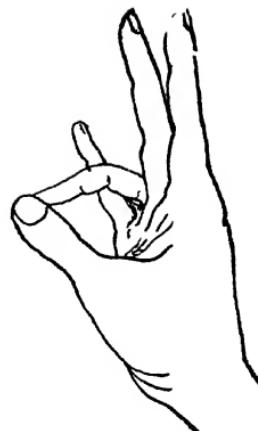
Urnabha—Fig. 29



Simha-Mukha
Fig. 30



Ardhapataka
Fig. 31



Mayura
Fig. 32



Chandrakala
Fig. 33



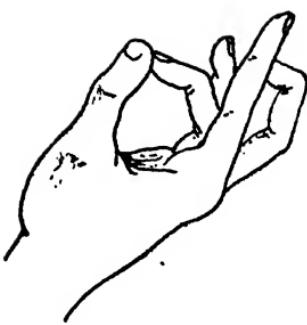
Trisula
Fig. 34



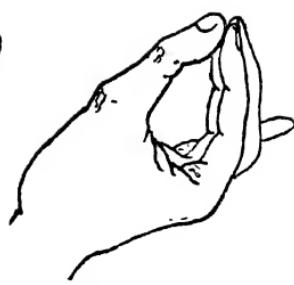
Vyaghra
Fig. 35



Ardhasuchi—Fig. 36



Palli—Fig. 37



Bana—Fig. 38



Anjali—Fig. 39



Kapota—Fig. 40



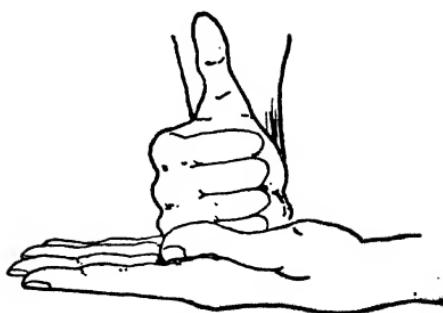
Karkata—Fig. 41



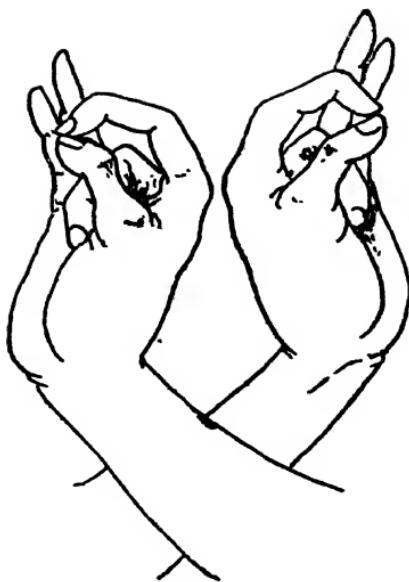
swastika—Fig. 42



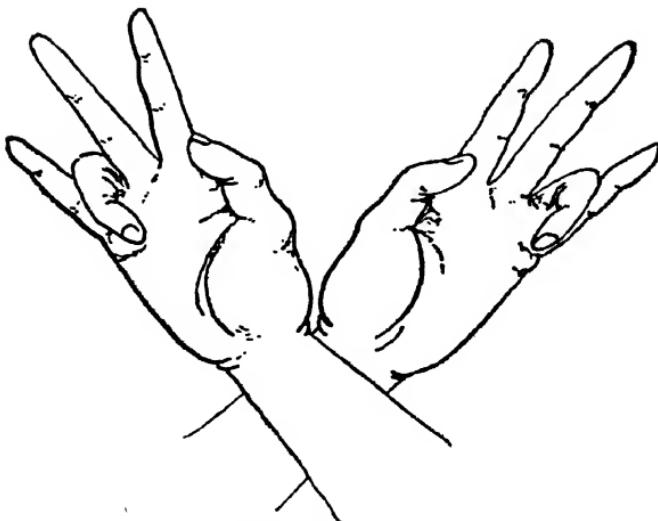
usniphapurna—Fig. 43



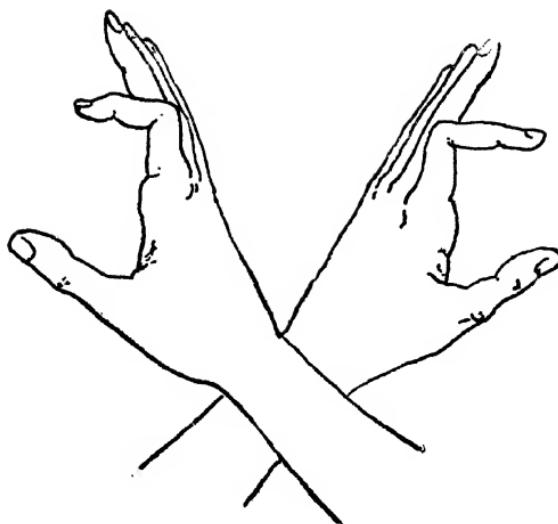
Shiva Linga—Fig. 44



Katakavardhana—Fig. 45



Kartari Swastika—Fig. 46



Shakata—Fig. 47



Nishedha—Fig. 48



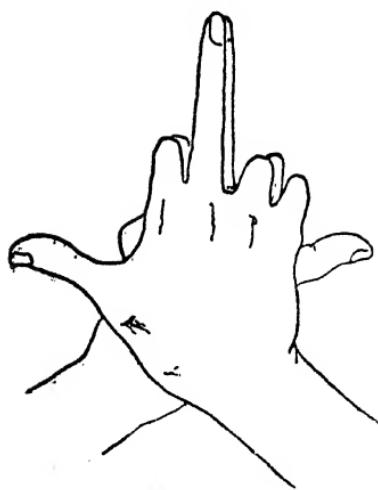
Shankha—Fig. 49



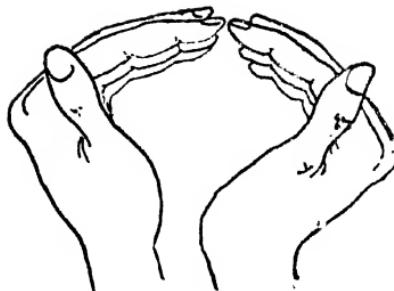
Chakra—Fig. 50



Samputa—Fig. 51



Makara—Fig. 52



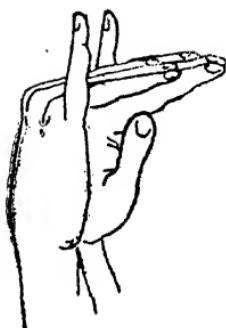
Kilaka—Fig. 53



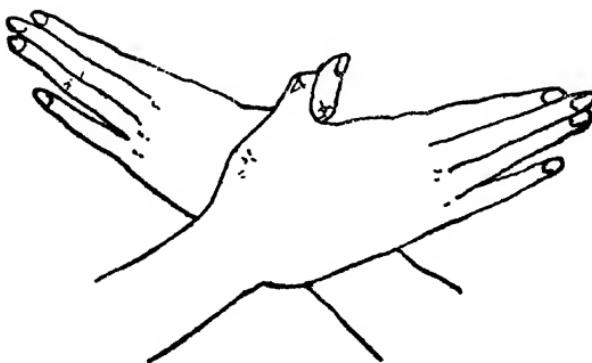
Matsa—Fig. 54



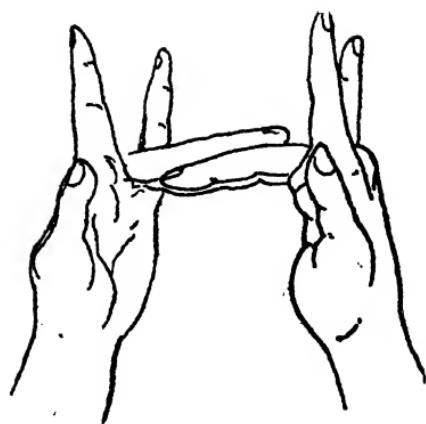
Kurma—Fig. 55



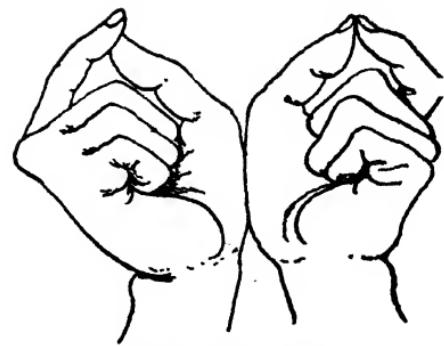
Varaha—Fig. 56



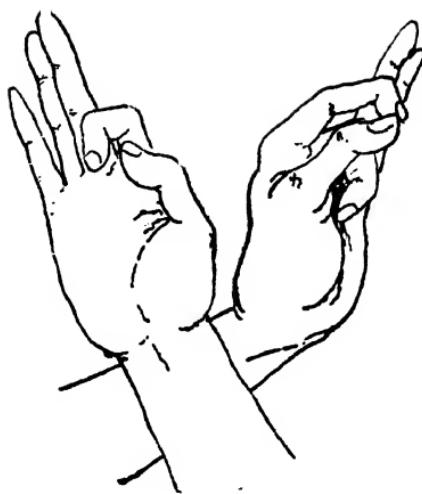
Garuda—Fig. 57



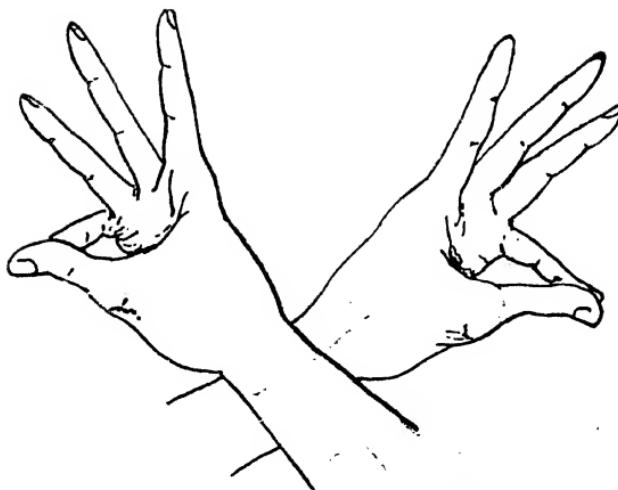
Khatwa—Fig. 58



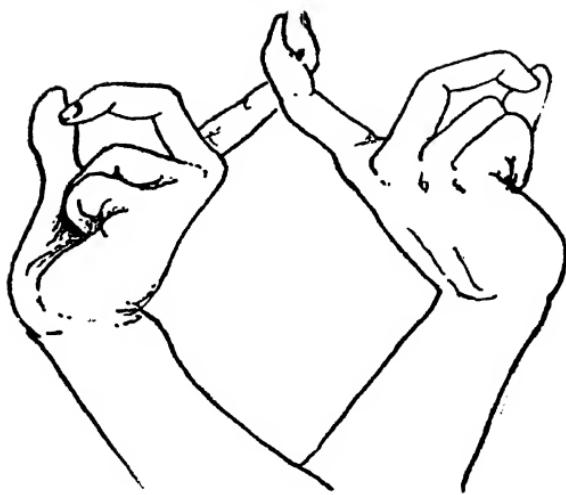
Bherunda—Fig. 59



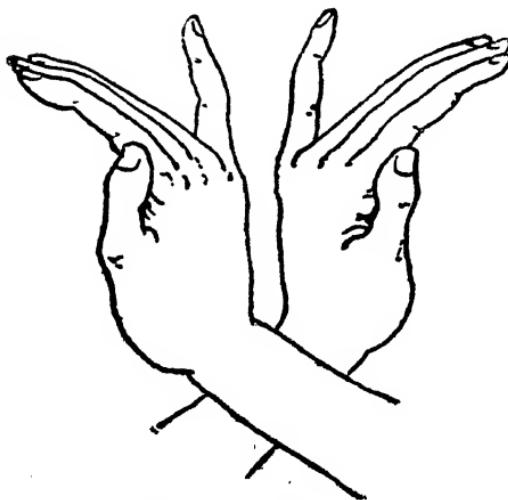
Arala Katakamukha—Fig. 60



Nalini Padmakosha—Fig. 61



Pasha—Fig. 62



Vardhamana—Fig. 63

GESTURES OF THE BODY

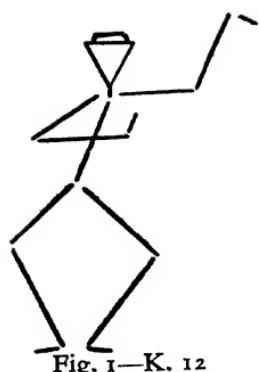


Fig. 1—K. 12

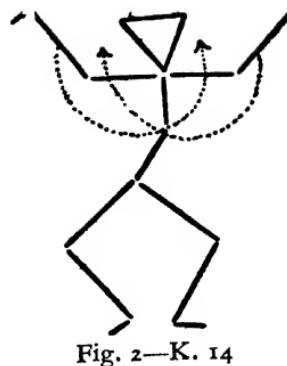


Fig. 2—K. 14



Fig. 3—K. 26



Fig. 4—K. 42



Fig. 5—K. 44



Fig. 6—K. 46



Fig. 7—K. 47

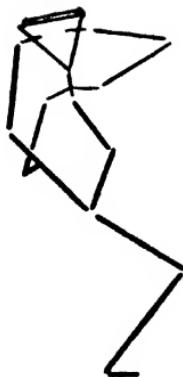


Fig. 8—K. 50



Fig. 11—K. 64

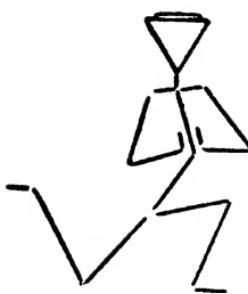


Fig. 9—K. 52

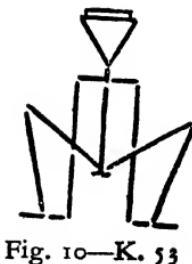


Fig. 10—K. 53



Fig. 12—K. 66

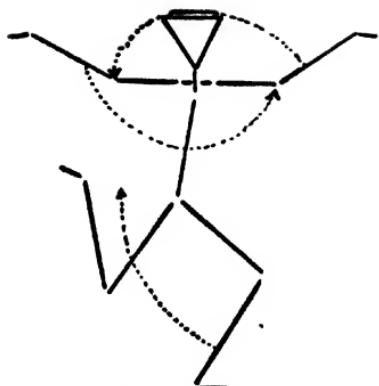


Fig. 13—K. 70

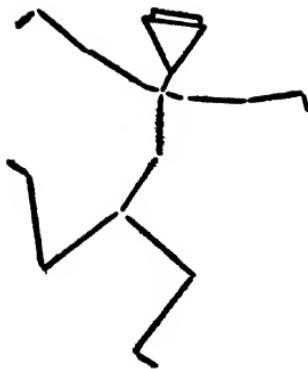


Fig. 14—K. 75



Fig. 15—K. 76



Fig. 16—K. 80



Fig. 17—K. 83



Fig. 18—K. 84



Fig. 19—K. 87

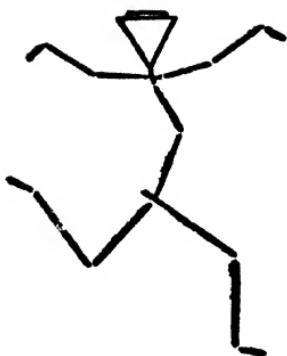


Fig. 20—K. 99

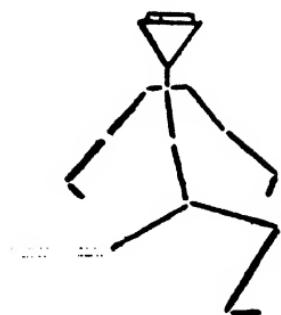


Fig. 21—K. 100

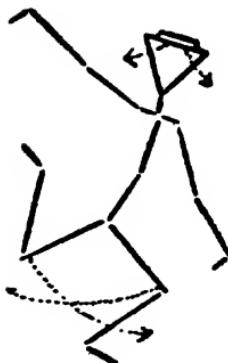


Fig. 22—K. 106



Fig. 23—K. 107



Fig. 24—K. 108

